THE GODS OF OLYMPOS

OR MYTHOLOGY OF THE GREEKS AND ROMANS

Edwin L. Ward
Chicago

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THE GODS OF OLYMPOS

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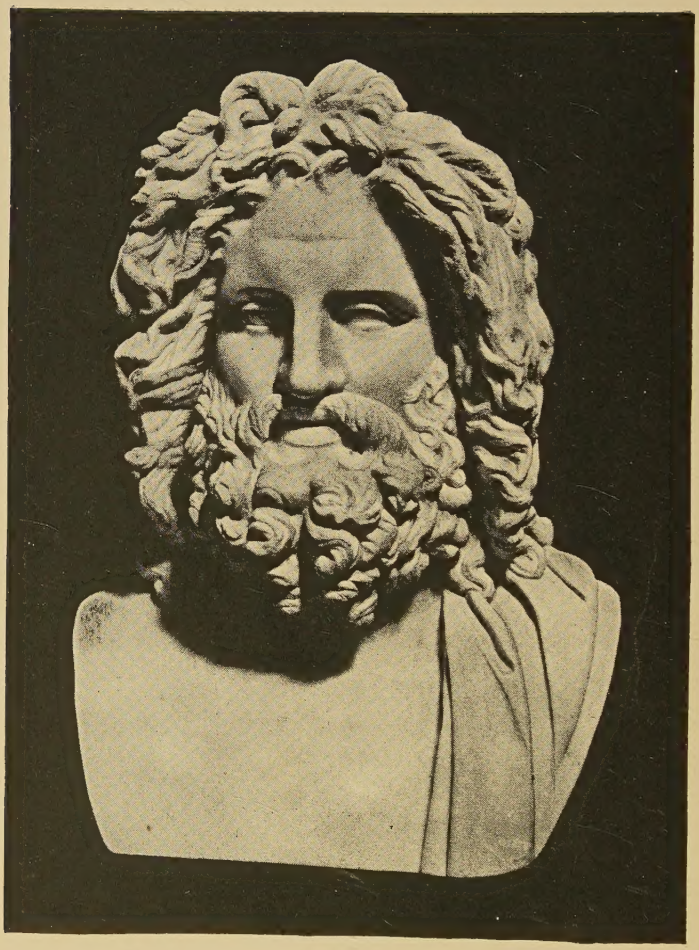

ZEUS OF OTRICOLI.
(VATICAN, ROME.)

THE GODS OF OLYMPOS

OR

Mythology of the Greeks and Romans

TRANSLATED AND EDITED FROM
THE TWENTIETH EDITION OF A. H. PETISCUS

BY

KATHERINE A. RALEIGH

WITH A PREFACE BY

JANE E. HARRISON

ILLUSTRATED

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PREFACE.

I HAVE been asked to write a few words by way of introduction to "The Gods of Olympos," and I do so with the more pleasure as I believe that the book—spite of the many mythological manuals that have appeared—supplies a very definite want.

The "Olympos" of Dr. Petiscus—on which, with large alterations and additions, the present book is based—has gone through twenty editions. This alone proves it to have been pleasantly and readably written, and to have been well adapted to the elementary students for whom it was intended. Even in its twentieth edition, however, the "Olympos" is—I say it advisedly—an old-fashioned book; and this, at the risk of seeming paradoxical, I assert to be for our particular purpose its peculiar merit, as I will proceed to explain.

The whole method of mythological study is at present in flux. The bright hopes raised in the early part of the present century by what may be called the "Indo-European" theory have now for the most part faded; we know now that in the *nomen* (name) is not to be sought the origin of the *numen* (god). We know, also, that what may be

called the cosmical method will not do; that we cannot reduce a god to the expression of one simple natural phenomenon; that Hermes is more than the wind, and Athene's continent is beyond the clear blue sky.

A method which had at least simplicity to commend it died hard, but it is dead, and a new theory lives in its place, a new master, with tyrannies of its own—the Folk-lore Method, of which Mr. Andrew Lang and Mr. J. G. Frazer are, in England, the best-known exponents. Nowadays we are taught to study the *origines* of Greek gods, not in the Hymns of the Rig Veda, which is a relief, as so few of us can read them, but by the light of analogy in the Custom and Myth of the contemporary Savage. The shock was severe at first, but we are settling down, and most of us now recognize the substantial soundness of the position. No less do we, and probably its original supporters, see clearly its inadequacy as applied to Greek mythology. It leaves us with the beginning of things, with certain primitive elementary conceptions, and takes no heed of the complex structure reared on the simple basis. The seductive simplicity of the "Corn-mother" and the "Tree-spirit," and, worst of all, the ever-impending "Totem," is almost as perilous as the old Sun and Moon snare.

What really lies before the Greek mythologist of the present and future, is a task so complex, so difficult, that he may well shrink. Gleaning all he can from the Folk-lore Methodist, admitting that the primitive fancy takes at all times analogous forms, acknowledging that the stately ritual

of the Greek temple was based on the sympathetic magic of the savage, he is yet at the beginning of his task. He has the demons and spirits of primitive man at one pole, and the "gods of Olympos" at the other; while a link in this chain is wanting he knows no rest. It is not enough for him to hint airily that Dionysos may have been a bull or a tree, that Apollo may take his choice between a dog, a wolf, and a mouse—this is as little satisfactory as to offer Hermes the old alternative of resolving himself into the rain or the wind —what he must do, or fail, is to trace each Saga to its local home, to carry out the work that the great H. D. Müller began before his time, to disentangle the "confederacy of local cults" from which the ultimate Olympian assembly was evolved.

But in the preface to an elementary book on mythology why touch on questions so abstruse? Simply because they affect the method of elementary teaching, and hence mould my conception of what an elementary handbook should be. To my mind, it should not deal with matter at present controversial.

The necessity of, what I may call for shortness' sake, the "tribal" method is dawning on the writers of handbooks; hints are scattered here and there through elementary books that the gods as they appeared in Homer are not the primary imaginations of the gifted Greek, have not sprung, like Athene, full armed from the creative brain, but are the late and literary stage of a long evolution. Poseidon, it is whispered, was not originally the god of the sea;

Artemis and Apollo had originally nothing to do with each other; the marriage of Zeus and Hera was a latter-day thing. As in this matter the present writer has been first and worst offender, she may be allowed to record her conviction, based on many years of mythological teaching—that such scattered suggestions are in the elementary handbook premature, and to the student merely confusing. It may be possible ten years hence to write a manual on the historico-tribal method, but the time is not yet. For the present we must, for the student, set forth the "Gods of Olympos" as ultimate facts, with which he is bound to become intimately acquainted before he sets foot in the tempting field of unproved hypothesis. Therefore, to return to my point, the method of Dr. Petiscus, though old-fashioned, is best; he is safe; he knows nothing of the new lights, therefore he cannot prematurely reflect them.

In the English edition his book has been freely dealt with, his occasional lapses into mere hypothesis have been ruthlessly excised, his somewhat lengthy, and often sentimental, excursions condensed, for quotations from German poets, passages from English writers have been here and there substituted as more suggestive to the English student. Additions have been made with a liberal hand. Eight new illustrations have been added,[1] mostly from vase-paintings, a branch of Greek art wholly ignored even in the twentieth

[1] For permission to reproduce these engravings the thanks of publisher and editor are due to Messrs. Macmillan.

edition of the German book. The most important addition is, however, that of the abundant references added by the translator. A German popular book has usually no references at all. It bears the superscription, writ large, "Thus far shalt thou go and no farther." In England, for intellectual as for social matters, we draw between the specialist and the public no hard and fast lines of class distinction. It is for the student himself to decide if he will enter, the door is at least wide open.

The manual, then, in its English form is addressed to three possible classes of readers, and should be used as follows: The text of the book should be read right through as it stands, ignoring all references. The student will then have gained such a knowledge of mythology as is necessary for a general education, and for the rough understanding of classical allusions in modern literature; he will, through the illustrations, be acquainted with some of the best-known instances of Greek mythology as expressed in Greek art. Here the student of the first sort will lay the book aside. If, however, he have been attracted by that inherent beauty in Greek imagery which the medium of no manual can wholly obscure, he will go a step further, he will wish to study the actual form, literary and artistic, that these myths took in classical days. He must then take the book in hand a second time, and, looking up all the references to *classical poets*, read the passages carefully, either in the original or in the best available translations. Side by side with this he must study the statues, vases, etc., of the illustrations, when

possible, in the originals, where that is impracticable, in photographs or the best reproductions. The illustrations of a handbook are necessarily little more than guide-posts. He now knows the art-form of the Greek myth, and here, if his impulse be merely artistic and contemplative, he may well end his studies. But it may be that his impulse is also or exclusively scientific—that he desires to know the *origines* of things mythological. To him at this third stage the references to modern scientific writers are addressed. They are not meant to be exhaustive. They include only what is best and most reliable, most in touch with modern method, or again such writings as from the point of view of accumulation of material are indispensable; occasionally where nothing is first-rate the best available is given.

The book, then, while it is specially intended for the elementary learner, the school-boy and school-girl, offers itself also to the more advanced student of classical art and literature, and humbly as a guide-post to the intending specialist.

Jane E. Harrison.

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INTRODUCTION.

THE CHARACTER AND MEANING OF THE GODS OF CLASSIC ANTIQUITY.

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Immerwahr, ...	... Mythen und Kulte Arkadiens.
Mueller, H. D....	... Mythologie der griechischen Stämme.

ANY study, however elementary, of Greek and Roman legends carries us at once into a new world, which, both in popular belief and poetic fancy, was peopled by gods, goddesses and heroes. These divine beings ruled over the earth, the sea and the underworld; they presided over every aspect, not only of human life, but of all external nature. Hence not only were the dwellings of men under their protection, but mountains, valleys, meadows, groves and springs were animated by their presence, and thus became to primitive man in a sense sacred.

Since man conceived of everything, external nature and his own alike, as the work of divinities, whose keen sight

nothing could escape, a feeling of sacred awe kept him back from any action which could cause them injury or offence. He believed, too, that all events happening around or in him had their origin in some divine impulse. The conception of Fate, as the order of the Universe, unalterable even by the gods themselves, is not a part of primitive belief.

This belief in the gods was connected with every action of human life. The warrior, marching to the field of battle, commended himself to the god who would protect his own. The husbandman ploughed his field trusting that the goddess who had taught men how to plough and sow would grant a plenteous harvest. Without the blessing of the gods no seaman could hope for a lucky voyage, the poet's inspiration to song and solemn ode was a divine gift, and so was the skill of the plastic artist. Apart from the favour of the Immortals the pleasures of social feast and sport could not exist, therefore a prayer and a libation of wine always began the banquet. This piety of the ancient world, beginning with a vague belief in spirits and demons, developed later into a complex Polytheism. The study of mythology, then, brings us into intimate contact with one, and that the most sacred aspect of national life, and a careful consideration of the religious beliefs of the Greeks and Romans will give us some insight, otherwise unattainable, into their national characteristics.

The Greeks and Romans are no more, and their religion has perished. What we know of it is not from ear- or eye-witness, but from the literature of the time and from the monuments of art which survived the fall of the ancient nations. The temples of the gods fell into decay, but their ruins are enough to give us some idea of their former magnificence.

The men who built these temples are still our models

in art, literature and state-craft, and in many ways unsurpassed. We all know, at least by name, the poems of Homer, Pindar, Anakreon, Theokritos, and the plays of Æeschylus, Sophokles, Euripides, and Aristophanes. We have heard of the orators Demosthenes and Æschines, and of the first historians, Herodotos, Thukydides, and Xenophon. The great philosophers, Plato and Aristotle, and the famous Romans, Cicero, Horace, Livy, Ovid, Tacitus and Juvenal, are all well known ; and of the countless number of Greek sculptors and painters, we are familiar at least with the names of Pheidias, Praxiteles, Apelles and Zeuxis.

The culture represented by these great names was largely based on religious belief, and it is this religious belief we must now study in poetry, art and ritual.

There is much that is noble and beautiful in Greek and Roman legendary faith, but it is characterized largely by a tendency to look without rather than within. It was not until the latest phases of ancient civilization that the spiritual conception was formed of one sole Supreme Being, the ruler of human destiny. We must therefore constantly remember that modern and Christian notions are foreign to classical thought.

By Mythology we understand the whole body of legends describing the origin and action of the gods, and attempting to account for the beginnings of the visible world.

There never was a nation which from its very beginning stood at a high level of mental culture. An individual human being is not born educated and experienced. The latent powers of his mind must be gradually developed during his childhood and youth ; the growth of his perceptive power and the ordering of his ideas must bring him to a knowledge of the things around him and lay a foundation for the understanding of serious truth. Only gradually can

he be freed from the misleading fancies of youth, and learn to apply his faculties to good and worthy ends. Just so it is with nations; we can distinguish in them, as in men, different stages of mental and emotional culture.

Even rude primitive man feels that he is surrounded by forces which are mightier than he, and exercise an influence upon him. He sees around him things which he did not make, which he cannot understand and over which he has no control, and it is naturally not long before the question occurs to him, "Whence comes all that I see around me, and who brought it into being?" He dimly feels that there must be creative powers, the sources of existence, but his powers of thought are too unpractised to examine facts and draw logical inferences. He simply allows his fancy free play, and invents for himself a superior being from his own human standpoint. As he knows nothing higher than man, he thinks of his god as a man, more perfect and powerful than himself.

But the forces by which man sees himself surrounded are apparently independent of each other and of any supreme controlling power. Sometimes they even seem to oppose and counteract each other. Thus primitive man conceives of as many gods as there are forces conditioning his existence, varying among themselves in beauty, dignity and power. Even in destructive and harmful agencies man sees something divine, which he had better try to appease. Thus the Greeks peopled nature with self-created beings, each claiming his proper tribute of worship, love or fear. Air, water, earth, wood, corn-fields and the homes of men were full of divine life. All natural occurrences were ascribed to one or other of these mighty mysterious existences, and with a thrill of veneration men strove to win their kindly favour by services and gifts such as they would approve. In order

to ensure the actual presence of the gods in special holy places temples and altars were erected.

With these sacred places were connected sacrifices, expiatory offerings, votive gifts, festal processions, great popular festivals, such as the Olympian, Nemean, Pythian and Isthmian Games, and secret rites or mysteries, such as those of Demeter at Eleusis. The Greeks, simple and direct as they were, had no doubt of the actual presence of the gods in these places consecrated to them. This belief descended from father to son, and was elaborated by the development and beautifying of outward ritual, and by the assimilation of many foreign customs.

Thus arose the complex fabric of Mythology, as we find it in the literature of the best periods of Greece and Rome, that mass of legendary lore which teaches us what the ancients thought about the creation of the universe, the phenomena of nature, the gods and the heroes. These ideas took different forms according to the condition and stage of culture of the ancient peoples among whom they were current. No wonder that in a theology put together from so many legends, belonging to such various peoples and times, there should be much that is apparently contradictory, extraordinary, absurd and impossible. These stories, like the nations to which they belonged, underwent a long process of change. They represent the early rude stage of human life, as well as the flower of later culture in the times when poets and philosophers made it their aim to glorify the gods.

At a time when most of these legends were centuries old, they were misunderstood by the ancients themselves, and attempts were made to invent new meanings, corresponding more nearly to the stage of contemporary culture. The further Greek mythology advanced on this path, the more

was the real origin of the gods forgotten, and the more spiritual did their conception of them become. More and more of the old stories and beliefs had to be given up, but re-appeared from time to time and mingled with newer legends. From this arose contradictory versions, confused and whimsical interpretations, which could not fail to result in the break-up and downfall of paganism.

Now-a-days, although we do not accept as fact the myths of the Greeks and Romans, yet, since they form part of the history of humanity, we cannot afford to remain strangers to the religious beliefs of those on whose culture in many of its essential features our own is founded.

In order that we may better understand national belief as an inseparable part of national life we must consider *Cultus*, or religious ritual, *i.e.*, the manner in which the gods were adored. In antiquity the most important part of worship was the *Sacrifice* which was offered to the god on the altar by the priest. In ancient times, incredible as it may seem to us, not only animals and fruits, but human beings were sacrificed, just as they are now among savage tribes. Abraham was prepared to offer up his son Isaac in obedience to the Divine command, and Greek legends from various places, of which the well-known story of Iphigenia is one, make it quite certain that the cruel custom of human sacrifice existed, although it fell into disuse as the Greeks progressed in morality and refinement.

Sacrifices were the share which man paid to the gods of those gifts first received from them.[1] They were therefore inseparable from primitive worship, which was founded on the supposition that the gods are beings like to men, and demand their due part of all natural produce. The

[1] For a later theory of Sacrifice see W. Robertson Smith, "The Religion of the Semites."

husbandman would offer harvested corn, the herdsman first-lings of the flock, the merchant treasures from abroad and the warrior spoils won in the field. The poet, the artist and the athlete would dedicate their prizes in the temples and shrines of those gods to whom they owed success.

The usual places of worship were sacred precincts, enclosing temples, altars or statues of the gods. Here the worshippers assembled, and by means of the priests presented their offerings and prayers. In these sanctuaries the gods were specially present, therefore the worshippers were enjoined to shun all evil or defiling actions and to purify themselves by expiatory sacrifice before taking part in the sacred rites of worship.

There were appropriate and special gifts to each god, connected with his character or the domain of his activity. Victims for sacrifice must be without blemish. They were brought to the altar decked with sacred fillets and garlands. Such sacrificial scenes are frequently represented in sculpture and on vase paintings.

The sacrifice itself, being a holy rite, was performed according to venerable and unalterable custom, but not necessarily by a priest or priestess. There were, however, priesthoods, some of which were hereditary, and remained in one family for many generations. Such was the priesthood of the Eleusinian Demeter, in the family of the *Eumolpidai*.[1]

The customary ritual of sacrifice was the following :—First a few hairs were cut from the forehead of the victim and thrown on the fire as an initiatory offering ; then sacrificial meal mixed with salt was strewn between the beast's horns, and he was slain, amid the prayers and cries of the worshippers. The blood was poured around the altar, and

[1] J. Toepffer, "Attische Genealogie."

the choicer parts of the entrails, sprinkled with meal, wine and incense, were burned upon it. All the flesh that remained was consumed at a solemn feast. A sacrifice offered to a river- or sea-god was plunged into the water. Victims offered to the underworld gods were black in colour, and the sacrifice was performed in a pit dug in the ground.

The Romans when they prayed turned their faces to the north, or, if they were in a temple, to the image and altar of the deity, raising their hands in prayer to the heavenly gods, and turning them down in addressing the underworld divinities. Sometimes they would kiss the mouth, hands or knees of the statues of the gods.

As great religious festivals we may mention the Olympian, Pythian, Nemean and Isthmian Games, in the celebration of which all Greeks had a share. While the more important festivals went on dissension ceased, and there was peace all over Greek soil.

At the outset of our study we are met by the question : "What did the ancients think about the origin of the Earth and the Universe ? "

We conceive of the Universe as an immense whole, whose limits we do not know, containing within itself all created things, and of our Earth as a mere speck in space, one of the most insignificant of the heavenly bodies. The ancients thought that the Earth was the centre of the Universe, and the first created thing. The Earth, however, was not made out of nothing ; from all time *Chaos* existed, a confused, formless mass of primitive matter shrouded in cloud and darkness, and containing the germs of all things that were to come into being. To separate this homogeneous mass and produce things of various kinds, a force arose called by philosophers *Eros*—Love. By his influence kindred substances were united

and substances of opposite nature were separated. Thus all things were ordered and proportioned, and the Earth came into being.

"It was Chaos and Night at the first and the blackness of darkness and Hell's broad border,
Earth was not, nor air, neither heaven; when in depths of the womb of the dark without order
First thing first born of the black-plumed Night was a wind-egg hatched in her bosom,
Whence timely with seasons revolving again sweet Love burst out as a blossom,
Gold wings gleaming forth of his back, like whirlwinds gustily turning.
He, after his wedlock with Chaos, whose wings are of darkness, in Hell broad-burning,
For his nestlings begat him the race of us first, and upraised us to light new-lighted,
And before this was not the race of the gods, until all things by Love were united." [1]

The ancients did not know that the Earth was shaped like a ball. They thought of it as a flat disc or shield, firmly fixed, and surrounded by the stream of Ocean, a river of unlimited breadth, into which flowed all the waters of the Earth. The sky was a solid vault stretched above the disc like a pitched tent, and resting on the mountains at its edge. The space between the Earth and the sky was filled by air, clouds and ether, and in this space the Sun, Moon and Stars moved.

The superior gods lived in the airy space between the Earth and the sky, and their seats were splendid palaces on the mist-shrouded top of Mount Olympos. Hence the twelve principal gods are called the OLYMPIANS. Their names were: *Zeus*, *Hera*, *Hermes*, *Athene*, *Apollo*, *Artemis*, *Ares*, *Aphrodite*, *Hephaistos*, *Hestia*, *Poseidon* and *Demeter*.

[1] Aristophanes, "Aves," 693. Trans. A. C. Swinburne.

Primitive belief regarded Mount Olympos as the centre of the Earth's surface, and from its heights, it was supposed, the immortals could from time to time descend and mix with men ; but a later age removed the dwelling of the gods above the sky-vault, and supposed that they viewed the Earth and man's doings through an opening near the fortress of Zeus. According to this view, the word Olympos is often used to mean Heaven, or the dwelling of the gods. The counterpart of Olympos was Hades, a broad, vaulted space far down under the surface of the Earth, the dwelling of the departed.

The peoples of Greece and Rome, although they belonged to the same original stock, existed for centuries as separate and independent races, holding little communication with, and exercising little influence on each other. In their mythology and ritual, therefore, we shall find many differences, as well as points of correspondence.

The early Romans were a people of herdsmen and husbandmen, leading quiet, uneventful lives in a country comparatively limited in extent. Their ritual was simple, and their religious belief uniform. The Greeks, on the other hand, were divided into a number of separate tribes, and lived in detached communities, carrying on different occupations. Hence arose great variety of religious belief among them. The gods of the inland mountain region of Arkadia,[1] for instance, where the livelihood of the inhabitants depended on pasture-land, were other than those of the coast and islands, where the principal occupations were fishing, sailing, and trading.

Many of the Greek legends originally belonged to separate tribes, and became common property of the nation by means

[1] { Immerwahr, " Mythen und Kulte Arkadiens."
H. D. Müller, " Mythologie der griechischen Stämme."

of the poets ; others were invented by the poets, and had little hold on popular belief, while others, again, sprang from the ritual of Oriental peoples and were adopted by the Greeks.

It is commonly and most erroneously supposed that the belief of the Greeks was exactly the same as that of the Romans. Now the Roman authors and poets who handed these legends down to us, wrote at a time when Greek culture had become part of Roman life, and from Greek culture Greek religion was inseparable. Hence the mythology we find in Latin literature is Greek, derived from Greek authorities and Greek models. The names of the gods and heroes are given in Latin form, or myths of Greek gods and heroes are ascribed to Latin divinities of similar character.

Literature gives very little information about ancient Roman ritual, but the few notices there are show that it remained for the most part uninfluenced by Greek modes of worship, and preserved its traditions down to a late period.

The present work will describe the fabric of mythology as it was completed by the poets, and will include many legends which found no place in popular belief.

The ancients conceived of the Universe not as existing in its present state from the beginning, but as taking shape gradually, after long conflicts between the opposed forces of Nature struggling for the mastery. While the order of the Universe was being formed, three great dynasties of gods occupied in succession the throne of universal power. At the head of the first dynasty stood *Ouranos*, his son *Kronos* followed him as ruler of the second, and to him again succeeded, as leader of the youngest and most perfect dynasty, his son *Zeus*. What ideas were current about this succession of divine rulers will be the subject of our first chapter.

CHAPTER I.

THE ORIGIN OF THE GODS.

(*Theogony.*)

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1. Ouranos.

Ouranos represents Heaven, or the sky. With him, as the Greek poets tell us, began the first race of gods. He was married to Gaia, the Earth, his mother, and from this union sprang the *Titans*, *Hekatoncheires*, and *Kyklopes*. The *Titans*, called Ouranidai after their father, were six in number, *Koios*, *Kreios*, *Hyperion*, *Japetos*, *Okeanos* and *Kronos*. They had six sisters: *Theia*, *Rhea*, *Mnemosyne*, *Phoibe*, *Tethys* and *Themis*. These divinities, represented in pairs as male and female, are the primitive forces of nature, which were at work when the world came into being.

All these superhuman beings were represented as monstrous giants. Ouranos, who feared to lose his kingdom by their violence, thrust them down to Tartaros, and kept

them prisoners. His consort Gaia, pitying the hard fate of her children, armed *Kronos* with a reaping-hook, which she herself had made, and with this weapon Kronos wounded Ouranos and freed the Titans from the underworld. The Titans, after the fall of their father, wedded their sisters and left a numerous offspring of gods. The race was further increased by the *Gigantes*[1] (giants), sometimes represented in art as snake-tailed, who sprang from the drops of Ouranos' blood, by the *Melian Nymphs*, *i.e.*, the nymphs of the ash trees from which war-lances were made, and by the *Erinyes*, (*Tisiphone*, *Megaira*, and *Alekto*), who exacted a blood penalty for the wrong done their father, and pursued criminals with the torments of retributive justice. All these are divinities of Greece. The Romans believed in similar superhuman beings, namely the *Larvae*, who would not even let the dead rest in peace if their sins had not been expiated. Such legends show how much the ancients feared the righteous wrath of the deities of the lower world.

2. Kronos.

Kronos,[2] the meaning of whose name is uncertain, was a son of Ouranos. He succeeded to his father's throne, and married *Rhea*, his sister, who bore him three daughters, *Hestia*, *Demeter* and *Hera*, and three sons, *Aïdes*, *Poseidon* and *Zeus*. Kronos was warned by an oracle that as he had dethroned his father, he, too, should be dethroned by his sons. He therefore swallowed his five elder children. Then Rhea brought forth a sixth child, Zeus,[3] the most beautiful of all. To secure the safety of the boy, she gave her consort

[1] Hesiod, "Theogonia," l. 185.
[2] Ibid., l. 137.
[3] Ibid., l. 470.

a stone, wrapped in swaddling bands like a new-born child, and he swallowed it in the belief that he was devouring his youngest son.

When Rhea had thus deceived her husband, she caused Zeus, the new-born child, to be taken to the island of *Kreta*, there to be hidden in a grotto of Mount *Dikte*. The beasts of the forest joined the nymphs in tending the young god ; bees gathered honey for him ; a strong eagle brought him ambrosia, and the goat *Amaltheia* [1] fed him with her milk. That Kronos might not hear the crying of the child, the *Kuretes*, servants of Rhea, his attendants, danced wildly round him and made a ceaseless noise with their swords and shields. Such customs were not uncommon in antiquity, and were supposed to ward off hurtful influences, the heat of the dog-days in summer, for instance, or baneful effects caused by eclipses of the moon. In more modern time customs of this kind were to be found in Asia Minor, and even at the present day bells are rung during a thunder-storm in some mountain districts, as the Tyrol.

When Zeus was grown, he conspired with Rhea, and forced his father to restore the children whom he had swallowed. With the help of his brothers Zeus then hurled Kronos from the throne and took his place. And now began the long and violent War of the Gods and Titans.

For the Titans, sons of Ouranos, were not content with the change. They revolted against Zeus, and although the new ruler had the best of the strife, it was a long time before it was over. The legend gives Thessaly as the place where this terrible war between Ouranidai and Kronidai was waged. On *Olympos*, the highest mountain of Greece, was the throne

[1] Apollodorus Ath. I. 6.

of Zeus and his fellows. There dwelt *Styx*, daughter of Okeanos, with her strong children, *Zelos*, *Nike*, *Kratos* and *Bia*. She was made a goddess by Zeus as a reward for her help, and henceforth the Immortals swore their unalterable oath by her. On Mount Othrys, opposite, lived the Titans, under the leadership of *Japetos*. Zeus, being hard pressed, loosed the Hekatoncheires and Kyklopes who had been chained in the underworld; they brought with them their terrible weapons, lightning, thunder and the destructive

Fig. 1. Zeus-group from the Altar-frieze of Pergamon.

earthquake, and Zeus succeeded at last, by their aid, in mastering the enemy.[1] When Zeus had subdued the Ouranidai, the Hekatoncheires overwhelmed them with huge masses of rock, and they have lain ever since far below the kingdom of Aïdes, imprisoned in cold and darkness behind a brazen wall, and guarded by Hekate.

Typhon (or *Typhoeus*), a frightful monster, offspring of Gaia and Tartaros, whose strength was irresistible, and whose

[1] Homer, Iliad, xiv. 279.

breath was like the whirlwind, succumbed to the thunderbolt of Zeus, and was sent to eternal exile. (Fig. 1.)

The wars with the giants, and the story of how *Herakles* helped to defend Olympos, were favourite subjects of ancient poets and artists, but never became an essential part of Greek religion.

Kronos represents the order of Nature. His children represent various natural forces, both formative and destructive. Out of the strife of these powers comes the new order of things, whose representative is Zeus. The older and physically stronger gods must be displaced by the younger and craftier.

The legend of Zeus' birth and secret tendance was to be found in its fullest and most popular form at *Kreta* (or Crete),[1] a centre of ancient civilization, where the worship of Kronos, too, was at home. Kronos was worshipped in Crete not as the gloomy god who swallowed his own children, but as the ripener and accomplisher, the god of harvest, who gives prosperity and wealth, happiness and good luck. Therefore his festivals, the KRONIA, and the corresponding Italian SATURNALIA became, like our harvest-homes, occasions of the most unbridled jollity.

3. RHEA (Kybele).

Rhea was wife of Kronos, and mother of Aïdes, Poseidon, Zeus, Hestia, Demeter and Hera. Her worship was considerably overshadowed by that of the other gods, and in very early times the Eastern goddess Kybele shared her honours. Deep in the tangle of the ancient forest Rhea sat on her throne, surrounded by lions, panthers and other

[1] For recent excavations in the cave of Zeus in Crete see "American Journal of Archaeology," vol. iii. p. 174, and vol. ii. p. 480; and "Museo Italiano di Antichità," 1887–90.

savage beasts. Her followers practised wild enthusiastic rites in her honour as mother of Nature. Her worship was specially developed among the Phrygians, an ancient and highly-civilized people of Asia Minor; to them she was not merely the mother of the gods, but teacher of agriculture and vine-dressing, and founder of the first cities. In her last aspect she wears a mural crown with battlements.

Countless legends are connected with the name of Rhea-Kybele. As Rhea, she was daughter of Ouranos and Gaia, (heaven and earth). As Kybele, she was daughter of a Phrygian prince named *Maion*, who, being angry because no son was born to him, exposed her on the mountains soon after her birth. She was suckled by wild beasts, until she was found by some herdsmen, who brought her up. Her beauty and wisdom won the love of all the people, and when she was grown, her father acknowledged her, and took her to his home. She was beloved by the youth *Attis*, and at this Maion was so enraged that he had Attis put to death. The agony of Kybele bordered on madness; she sought solitude, and passed her days under a pine tree, into which she thought her lover had been transformed. While thus separated from human kind, she is said to have invented tambourines, cymbals, and lutes of a peculiar kind, and to have made a mad and noisy progress through the country, accompanied by the Silen Marsyas. She could tame the strongest and most savage beast, the lion. The pine tree was specially sacred to her, and the violet too, the messenger of spring, sprung from the blood of slaughtered Attis.

In the ritual of her service appear many features specially developed in Asia Minor. Wild music, cries of excitement and flaming torches, accompanied the priests and their inspired followers as they trooped through woods and over

mountains. These enthusiasts even thought to honour the goddess by wounding and mutilating themselves in remembrance of the pain which Rhea suffered, when she saw her beloved children devoured by their father, or of Kybele's grief at the death of Attis.[1]

The worship of Kybele, which at a later time resolved itself almost entirely into that of Dionysos, was most widespread in Asia Minor. Near PESSINUS in Phrygia a cave was shown as the most ancient sanctuary of the goddess.

The MEGALESIA, a Roman feast in which only women took part, was held in her honour.

[1] See Frazer's "Golden Bough."

CHAPTER II.

THE GODS OF OLYMPOS.

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1. Zeus (Jupiter).

Zeus was god of the sky and ruler of all the other gods. His numerous names are derived some from the places where his cult was localized, and some from different aspects of his character. In the Iliad and Odyssey those of the latter kind frequently occur ; such are : "Cloud-veiled One," "Cloud-compeller," "Thunderer," "Mighty Thunderer," "Supreme Lord," "Father of Gods and Men." The name Kronion, or Kronides, is given to him as son and successor of Kronos, and is a title of great reverence. (Fig. 2.)

Zeus grew and throve under the care of the nymphs, his nurses, and nourished by the milk of the goat *Amaltheia*,

whom he afterwards placed in the constellation of the

FIG. 2. Jupiter Verospi (*Vatican, Rome*).

Waggoner, giving her the name of Capella. He soon

showed remarkable powers of wisdom and understanding.[1] While still a youth he hurled Kronos from his throne, conquered the Titans and giants, and thus established his power for ever. When he drew lots with his brothers for the lordship of the world, there fell to him the rule of Heaven, to Poseidon that of the sea and all waters, and to Aïdes that of the underworld, while the earth remained common property of all three. The supremacy of Zeus was acknowledged by the other two in their own domains, for the old myths say that Zeus held sway over land, sea, and under the earth. Zeus could not change the order of the universe, fixed by himself, nor could he control Fate. His most important function was to protect and control human life and destiny, and to portion out good or evil to man. We must now relate what the ancients believed about the origin and growth of the human race.

The Ages of Man.[2]

In the reign of Kronos a race of man existed, the most perfect of all. As gold is the noblest metal, the period of this race was called the Golden Age. Men enjoyed eternal youth, without care or grief; they were like the immortals, and consorted with them on familiar terms. Yet they were subject to death, which came to them as a gentle sleep. When this race died out, Zeus transformed them into beneficent spirits, to protect men in distress and danger, bestow riches on the upright, and check the impious in their crimes.

The men of the second, or Silver Age, were much less perfect. They were lawless and violent, and would neither

[1] Æschylus, "Prometheus Vinctus."

[2] { Hesiod, "Works and Days," 110.
{ Erwin Rhode, "Psyche."

keep peace among themselves nor worship the gods. Therefore they were swept from the face of the earth. After death they existed as underworld spirits, but were not immortal, and were never translated to the Islands of the Blest.

The men of the BRAZEN AGE were created by Zeus out of the ash tree. They were huge in stature and of tremendous strength, and in their unbounded insolence and violence they slew each other, until Zeus destroyed them by a flood.

Deukalion and *Pyrrha* were the only survivors. They took refuge from the waters on the top of Mount Parnassos, and at the command of the gods called a new race into being by throwing stones behind them. These stones became men, and thus Deukalion and Pyrrha were ancestors of the fourth race, men of the IRON AGE, who still inhabit the earth. No longer, as in the Golden Age, carelessly enjoying the rich gifts of the gods, nor, like the men of the Silver Age, boasting of gigantic strength, the men of to-day with toil and pains wring a livelihood from the soil, and are continually oppressed by trouble and care. From the earlier races they have received as a heritage only strife and violence.

According to another legend, Prometheus made the first man from a lump of earth and taught them all the arts.

The first wife of Zeus was *Metis* (Prudence), a daughter of Okeanos. Fate had prophesied to Zeus that his offspring should be mightier than himself. To prevent this he swallowed Metis. Then from his head sprang his daughter, *Pallas Athene*, in full armour. On the Acropolis of Athens in one pediment of the Parthenon, the most famous of all the temples of Athene, this event was represented in sculpture.[1]

The true lawful consort of Zeus was *Hera*, his sister, the

[1] The less important figures of this pedimental group are now in the British Museum.

great queen of Heaven. Long did she resist his wooing, but at last she yielded, and the nuptials were solemnized. To their brilliant wedding feast were invited all the gods of Heaven and all the underworld divinities. Hera bore to her husband *Hebe*, *Ares* and *Hephaistos*. Zeus did not always remain faithful to this marriage with his sister, but formed other unions with goddesses and mortal women. *Persephone* was his offspring by *Demeter*, *Apollo* and *Artemis* by *Leto*, the *Muses* by *Mnemosyne*, *Dionysos* by *Semele*, *Hermes* by *Maia* and *Herakles* by *Alkmene*. This faithlessness of Zeus, which seems so unworthy of the ruler of the Universe, is easily explained by the various legends which arose independently of each other in different countries. In each of these legends Zeus had only one wife, and remained faithful to her, and it was only after the poets had united the stories, as if of equal authority, that the view which is more familiar to us arose.[1]

To the Greeks Zeus was the Supreme Being, Father of Gods and Men, Ruler and Preserver of the Universe, and Source of Wisdom and Justice. Zeus ordered the alternation of day and night, and the revolution of the seasons; he could make the winds blow, gather and disperse the clouds, and shower fertilizing rain on the young vegetation. He watched over the law and order of the state, protected kings in the exercise of their authority, and ruled human society, rewarding faithfulness, and punishing treachery and cruelty. He was "Father of Men and Immortals." The poorest and most abandoned might rely on his care, and the homeless beggar could claim his powerful protection.[2] He guarded travellers, and took special note of the fulfilment of the duties of hospitality.

[1] J. Overbeck, "Kunstmythologie."

[2] Od. vi. 208.

Two mythological stories will illustrate how Zeus ruled the earth: *Philemon* and *Baucis*,[1] a humble wedded pair, well stricken in years, lived in Phrygia in unbroken harmony and in pious worship of the gods. Zeus, who often visited the earth disguised in human form, came one day, with Hermes as his companion, to the cottage of these poor people. Philemon and Baucis welcomed the strangers kindly, led them into their cottage, and set food before them, the best they could give. Zeus was touched by this good-natured hospitality, and the more because the other inhabitants of the country were hard-hearted and careless of the gods. He resolved to plague these evil men with a grievous flood, but to preserve Philemon and Baucis, and reward them in a special manner. Therefore, after revealing himself to the astonished pair, he commanded a great flood to cover the land. Then he transformed the old people's cottage, which stood upon a hill, into a magnificent temple, established Philemon in it as priest, and Baucis as priestess, and promised that when their life was over they should die together. When, at last, death came to them, Zeus changed them into an oak and a lime, growing close together.

Lykaon,[2] an Arcadian prince, had fifty sons, who had brought savage cruelty to such a pass that they slew every traveller who fell into their hands. Zeus once visited them in disguise, and they attempted to take his life. When he told them that he was a god they would not believe it, and Lykaon, to put him to the proof, secretly slaughtered an innocent child, and set the horrid meal before him. Zeus at once discovered the crime, and to punish Lykaon and his sons for their bloodthirsty cruelty and impiety, he changed

[1] Ovid, "Metam." viii. 621–724.

[2] H. D. Mueller, "Ueber den Zeus Lykaios."

them into ravening wolves, and burned their palace to the ground.

Zeus was honoured as supreme deity by all Greek races alike, and all ascribed to him power and authority, such as no other god possessed. He knew the future as the present, and at Dodona in Epirus stood a sacred oak tree, whose leaves, by their rustling, revealed his will to men. In the sacred grotto of Mount *Ida* in Crete was another of his oracles. The worship of Zeus was diligently practised all through Greece. On the citadel of Athens there was a precinct of the god, and there the milder sacrificial rites instituted by Kekrops were kept up in his honour. His most splendid temple was at Elis, in the sacred precincts of Olympia,[1] and there might be seen the gold-ivory statue made by Pheidias, and reckoned among the seven wonders of the world. Ancient authors say that the majesty of the god was so perfectly embodied in this work of art, that an adequate description in words was impossible. There was in later days a temple of Zeus in almost every town of Greece.

In the month Hekatombeion (July) of every fourth year, on the great plain of Olympia, were celebrated in honour of Zeus the Olympian Games, the greatest, most solemn and most famous of the four great national Games of Greece. The scene of the festival was the middle of the plain, where, among temples and rich treasuries,[2] stood the great altar of Zeus. Here the festal crowd paid common worship by sacrifice and prayer to the supreme deity of the Hellenes. The competitors in the Games did not strive for gold or silver: a simple olive wreath was the prize. During the festival quarrels were laid aside. Embassies attended from all parts

[1] Adolph Boetticher, "Olympia."
[2] Ibid. p. 49.

of the mainland of Greece, from the islands, and from the colonies in Asia and Italy. After a great sacrifice to Zeus and a brilliant procession, the GAMES began. There were contests of men and boys in running, jumping, quoit throwing, wrestling and boxing, then races of two-horse and four-horse chariots, and afterwards the crowning contest in poetry and music. At the end all joined in a joyous banquet.

Zeus was worshipped at Olympia as the god of physical courage and strength, on which the Greeks laid so much stress. Herakles, his son, the prototype of manly vigour, was supposed to have instituted these Games.

The NEMEAN Games, also a tribute to the glory of Zeus, were never so widely popular as those of Olympia. They were celebrated in the valley of Nemea, where Herakles had slain the famous lion.

Jupiter (*Optimus Maximus*) was not less honoured among the Romans than Zeus among the Greeks. Of all his temples in Rome, that on the Capitol was the finest and richest in costly votive gifts. Hence he was called *Capitolinus*. On the Capitol was a colossal bronze statue of the god, cast out of the spoils of the Samnite sacred legion. Jupiter has various names, derived from the different aspects of his divinity, or from the countries and towns where he was worshipped.

The ROMAN or GREAT GAMES in honour of Jupiter were instituted by Tarquinius Priscus, and were celebrated in September by competitions and public banquets.

The principal sacrifices to Zeus consisted of oxen. When a hundred oxen were offered the sacrifice was called a hekatomb. Among trees, the oak and the olive were sacred to him; among birds, the eagle, which often appears as a symbol of his royalty. There were many representations of Zeus in plastic art. Among the most famous statues were

those of *Pheidias* and *Lysippos*. The most usual type shows him as a bearded man with flowing hair, throned upon a high seat, holding in his hand the thunderbolt or the sceptre, looking down on the spectator with a countenance full of calm grave benevolence. (See Plate I.) Sometimes the eagle stands beside him. As conqueror of the giants, Zeus also appears standing on a chariot.

2. Hera (Juno).[1]

Hera was the daughter of Kronos and Rhea, the sister and wife of Zeus. She shared the throne and the counsels of Zeus, and was revered by all the other gods. Like her husband, she could command clouds and lightning. Iris was her messenger to mortals, as Hermes was for Zeus. Hera was the special patroness of marriage, and bore the names *Gamelia* (*goddess of bridal*), *Zygia* (*of the bond*), *Teleia* (*the accomplisher*). The marriage of Zeus and Hera signifies the fertility of nature. In spring, when vegetation awakes, the sacred espousals [2] of the heavenly pair were commemorated. Festal processions and solemn sacrifices took place, to which the participants came adorned with flowers and wreaths. [3]

As queen and faithful wedded wife, Hera insisted on due reverence and chaste morals both among gods and men. But Zeus gave her frequent cause for jealousy, and gods and men often broke the law of whose sanctity she was the guardian. Hence she appears in the Iliad and other poems

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[1] J. Overbeck, "Kunstmythologie."

[2] { Diodorus Siculus, bk. v. ch. iv.
J. G. Frazer, "Golden Bough," i. 278.

[3] Plutarch, Fragment IX. (for Daedala).

as a proud, uncompromising, jealous and revengeful goddess, cruelly persecuting the favourites of Zeus.

She sent a dragon to torment *Leto* ceaselessly, changed *Io*, daughter of Inachus, into a cow, *Iynx*, daughter of Pan, into a bird, and *Galanthis*, Alkmene's confidant, into a weasel. She always bore a grudge against the children born to Zeus, as Herakles knew to his cost all his life. When Zeus became exasperated by his consort's doings, he treated her severely, even threatening her with corporal chastisement. Once, as a punishment for her persecution of Herakles, he hung her down from Heaven with golden chains on her hands, and heavy anvils attached to her feet.[1]

But these are only single instances. The attitude of Zeus to Hera is usually one of love and reverence, and the other gods, assembled in the palace of Zeus at feast or council, do her homage as queen and lady of Heaven. Hera's severity often became cruelty and harshness. She flung *Side* into Tartaros for having dared to vaunt her own beauty above that of the queen, who had stood with Pallas and Aphrodite before Paris; and when Paris gave to Aphrodite the prize of beauty, Hera revenged herself on the city of Troy, and helped the Greeks, both by force and stratagem, in their war against it.

The Greek and Roman women, especially, were devoted to the worship of Hera. The Heraion,[2] the oldest temple in Olympia, was dedicated to her, and at the great Games a race was run by young girls in her honour.

The *Charites* and *Horai* were attendants of Hera, and *Iris* her special hand-maid. Among animals, the peacock was sacred to her because of his pride and splendour, in Italy the goose and the cuckoo, the last because he is the

[1] Iliad, xv. 14.

[2] A. Boetticher, "Olympia."

HERA.

(VILLA LUDOVISI, ROME.)

harbinger of spring, the season when Hera celebrated her marriage with Zeus. In Rome there were several temples to *Juno* (Lucina). She was worshipped on the first day of each month, but especially in June, as the goddess presiding

FIG. 3. Hera (*Vatican, Rome*).

over birth. This was the Feast of the MATRONALIA, when women went in solemn procession to sacrifice and gave gifts to their servants, relations and friends. In later times the special guardians of women were called *Junones*.

A royal diadem and sceptre are the attributes of Hera as consort of the supreme god, and as queen of Heaven she sometimes wears a veil spangled with stars. (Fig. 3.) She is usually represented as a majestic and beautiful woman, whose features

FIG. 4. Nike of Samothrake (*restored by Zumbusch*).

express pride and dignity rather than gentleness, and whose large eyes are full of haughty command. Homer calls her "ox-eyed Hera." Sometimes she is seated on a throne holding the sceptre and a pomegranate, emblem of fertility, some-

times in a chariot drawn by peacocks, or again, she has the peacock at her side, and the cuckoo perched on her sceptre.

3. The Retinue of Zeus and Hera.

(*a*) *Nike* (Victoria).

Nike (Victory) was the constant attendant of Zeus and his favourite daughter, Pallas Athene, and crowned the victorious warrior or the winner in civic games. She is called daughter of Zeus, or sometimes of the giant Pallas and the Okeanid Styx. There were numerous types of Nike in art. (Fig. 4.) She appears holding a shield, with palm and wreath, emblems of victory, or with the kerykeion, Hermes' herald-staff, carrying the decrees of Zeus to men. She either floats lightly in the air or stands upon the earth as the scene of victory.

(*b*) *Iris*.

Iris, goddess of the rainbow, was the messenger of Zeus and Hera. She could dart quick as thought over the earth, even plunging into the sea and the rivers of the underworld. Iris lived with Zeus and Hera in Olympos, and the Immortals in council would often confer with her, and send her down to earth to guide and advise mankind. According to the legend, Iris was a daughter of Thaumas and Elektra, therefore a grand-daughter of Okeanos and Gaia. In art she is winged, and resembles Nike. She bears the kerykeion of Hermes, to express her office as messenger of the gods.[1]

(*c*) *Hebe*.

Hebe, daughter of Zeus and Hera, was worshipped as the goddess of youth and its attendant pleasures. She bloomed

[1] Iliad, iii. 121.

in everlasting freshness and beauty, for the nectar and ambrosia which she served to the gods at their feasts gave her immortality. She held the office of cup-bearer, but was superseded by Ganymedes, possibly after her marriage with Herakles. Hebe was expected to do service of many kinds to her parents. She helped Hera to yoke the team of horses to her chariot, or performed choric dances with other youthful goddesses, while Apollo played on the lyre and the Muses sang, or she took her place among the attendants of Aphrodite. Hebe is best known as the youthful bride of Herakles, and was often worshipped in conjunction with him. Near Phlius in Argolis there was a temple to Hebe surrounded by a grove, and famous as an asylum for fugitives. *Juventas* among the Romans corresponds to the Hebe of the Greeks. Works of art represent Hebe as a charming young girl in a thin robe, crowned with flowers, and pouring the drink of the gods from a flagon into a drinking-cup which she holds in her hand.

(*d*) *Ganymedes.*

Ganymedes was the son of the Trojan king *Tros* and of *Kallirrhoe*, and grandson of Dardanus, the founder of Troy. While he was keeping sheep on Mount Ida, Zeus was enamoured of his beauty, and, taking the form of an eagle, seized and carried him up to Olympos, where he made him Hebe's successor and cup-bearer of the gods. (Fig. 5.) Ganymedes is always represented as a lovely young boy. Sometimes he wears a Phrygian cap, thus showing the Asiatic origin of his legend. His office is indicated by the cup which he holds, and his duty as servant of the gods by the eagle of Zeus, which stands beside him and receives drink or caresses from his hand.

FIG. 5. Ganymedes, after Leochares (*Vatican, Rome*).

(*e*) *Themis.*

Themis was the daughter of Ouranos and Gaia, and symbolizes the pure unbiassed justice of the gods exercised in human affairs. The law of hospitality was under her special protection. She personifies the counsel of the gods. Hence she is said to have presided over the Delphic Oracle before Apollo, and to have been his teacher in the art of prophecy. After long resistance she consented to a marriage with Zeus; she became his consort after Metis, and bore him the Horai and the Moirai.

Because Themis united supreme wisdom and incorruptible truth, even the gods came to her for advice. Zeus refrained from a marriage with Thetis, because Themis predicted that Thetis' son should be mightier than his father. We shall relate elsewhere how Thetis was married to a mortal, that the gods might not have to fear her son.

The worship of Themis as guardian of good morals, civil order and Divine law, was carried on in many parts of Greece, especially in Athens, Troezene, Ægina, Thebes and Olympia, where temples, altars and statues were erected in her honour.

(*f*) *The Horai.*[1]

As daughters of Zeus and Themis, the Horai are the goddesses of the seasons. Their number is variously given, perhaps depending on the divisions of nature's year. Winter is sometimes not reckoned, being the time when nature is asleep or dead. In Athens two Horai were worshipped, *Thallo* of the spring-time, and *Karpo* of the harvest; in other places the Horai were usually three, the name of the third being

[1] Robert Carolus, "De Gratiis Atticis" (in "Commentationes Philologæ in Honorem Theodor Mommsen").
J. E. Harrison, "Mythology and Monuments," Div. D., Sect. xv.–xxii.

Auxo. A fourth does occasionally appear later, who, although she has no individual name, is identified by her hunting spoils as belonging to winter. These goddesses of favourable seasons, bringing blossom and fertility, form part of the following of the heavenly gods, especially of Zeus and Hera. They appear, too, with the Charites, in the train of Aphrodite or of Apollo and the Muses. Closely connected with their function as goddesses of fertility is their influence on the weather. They have charge of the gates of heaven, "to open them or to set them to,"[1] so that rain and sunshine may duly alternate and bring the fruits of the earth to perfection. Kind and gracious to the human race, they were thought of as a group of merry gentle girls bringing prosperity and cheerfulness in their train.

It was not long, however, before men began to see in the regular alternation of the seasons an unchangeable law. To correspond with this new conception, the Horai were made daughters of Themis, and guardians of law and order. In this aspect their names have special significance. They are called *Eunomia* (good order), *Dike* (right usage), and *Eirene* (peace). Eunomia presides over civic relations, and that state is happy which never neglects her worship. The sphere of Dike is individual conduct, and she reports to her father, Zeus, every wrong done on the earth. Eirene, the most cheerful of the three, is mother of Ploutos (wealth), companion of Dionysos in his revels, and patroness of feasts and merry songs. (Fig. 6.)

> "Peace most holy, august, serene,
> O heaven-born queen.
> Peace with wealth in her arms."[2]

The Hora of the spring was worshipped most of all. Her

[1] Homer, Iliad, v. 749.
[2] Aristophanes, "Pax," 1127.

name was sometimes *Chloris*, and she was married to the gentle *Zephyros*, whose breath calls forth the first flowers of the year.

FIG. 6. Eirene with the young Plutos, after Kephisodoto (*Munich*).

Plastic art represented the Horai as slender maidens, lightly draped and crowned with flowers and fruit.

(*g*) *Divinities of Fate.*

The Greeks believed in a number of divinities, whose office it was to execute on earth the commands of the supreme gods, and especially of Zeus. Personifying the fixed decrees of nature, they watched over man's life and appointed his death hour. The gods themselves dared not interfere with their award, and were powerless to save their mortal sons and favourites, when once the divinities of Fate had resolved their death. The most important of these divinities are :—

1. The *Moirai* (Fates).

In the times before Homer we only hear of one *Moira*, the representative of justice and right reason in the order of the universe, and the ruler of gods and men. Even Zeus could not gainsay Moira. In later times there were three Moirai, whose activity was concentrated on man's existence in its three phases of birth, life and death. In this aspect the Moirai no longer mean the supreme moral law which Zeus must obey, but are, like the other gods, subject to Zeus.

The Moirai are called daughters of Night, because they rule the dark and hidden destinies of men. They are named *Klotho* (spinner), *Lachesis* (lot-thrower), *Atropos* (the unbending one). The emblem of a spinning-wheel expressed their mighty influence over human life. While life may last the sisters spin the thread, now thick, now thin, of gold, silver or wool ; when life must end they cut the thread asunder.

The Moirai in late art are aged women of a serious countenance, grouped together and engaged in their typical employment. They carry a spindle or the dice of fate, and sometimes a roll of writing or a balance.

The Romans knew the Moirai by the name of *Parcae*.

2. *Tyche*, the *Fortuna* of the Romans, is closely connected with the Moirai. She is the goddess of chance, exercising a

powerful influence for good or ill on the life of man, and is called a daughter of Zeus. Among the Greeks she was most frequently worshipped as the goddess who conducts undertakings to a fortunate issue. She carried a horn of plenty in

FIG. 7. Fortuna (*Vatican, Rome*).

her hand, and wore the polos—the symbol of wealth—on her head, or she grasped a rudder as if steering a ship on a prosperous voyage. Wings, a ball and a wheel, which sometimes appear as her attributes, signify the swift alternations of good and ill luck in human affairs. (Fig. 7.)

Tyche received much honour in Greece, especially in Athens, whose inhabitants considered their civic and private life to be under her special protection.

3. The gifts of Tyche ought to be enjoyed soberly, humbly and prudently. When men are so uplifted by good fortune that they forget their weakness, and in their arrogance become worshippers of *Hybris*, goddess of insolent pride, Zeus sends a terrible punishment in the form of *Ate*, goddess of blind heedlessness, and under her influence they commit deeds which lead to their own destruction. Ate formerly lived with Zeus, her father, on Olympos, but having once deceived him, she was hurled down to the earth, and ever since she has been wandering about, neither seen nor heard of men, tempting them to act in wanton disregard of their real prosperity and advantage. Close on the heels of Ate, as she strides mightily along, follow the *Litai*[1] (prayers of penitence), doing their best to make good the wrong. They take the form of ancient women, ugly, but kindly disposed. The man who has committed a wrong must beg their good offices as intercessors, for only thus can he hope to atone for the injury done. If he obstinately refuse to leave his evil courses he must experience the full terror of Ate's revenge.

4. *Nemesis*[2] was the inevitable avenger of wrong, the preserver of right balance in all things, the meter out of just punishment. She laid down laws for men's conduct in prosperity, imposed a check on arrogance, stopped the career of base men, and avenged all injuries on their authors. She

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[1] Iliad, ix. 502. Litai are the prayers of penitence offered to the injured person by the one who had done him wrong. (See the Iliad, ed. by Walter Leaf.)

[2] "American Journal of Archæology," 1890, p. 565 (for Rhamnus); "Ephemeris Archaiologike," 1891 (for Nemesis and Adrasteia). Hermann Posnansky, "Nemesis and Adrasteia," Breslau, 1890.

was represented as a beautiful royal lady, with a thoughtful countenance, wearing a fillet or a crown. Her worshippers were found in many places. The NEMESIA were celebrated in her honour at Athens, accompanied by public expiatory sacrifices. At Smyrna in Asia Minor there were several goddesses who bore her name and were worshipped as winged divinities, but her principal sanctuary was at *Rhamnus*. In later times *Adrasteia*, an Asiatic avenging goddess, whose worship had been imported into Greece, was identified with Nemesis and was represented as pursuing evil-doers on a chariot drawn by griffins.

The following are guardian spirits, sent by the supreme gods to watch over men.

5. The Daimones. At a time when every tree, bush, and spring was believed to be the home of some divinity, and when all natural phenomena were ascribed to the direct interference of the gods, we shall be prepared to find that every human being had a special divinity as his guide and protector. This belief in guardian spirits is to be found among the oldest peoples of the East, and reappears, with differences in detail, answering to changed times and surroundings, in Greece and Rome. The daimones of the Greeks were lower divinities, the special servants of Zeus, and seem to have been thought of as souls of men of the golden age, appointed to sustain those who toiled and groaned under the bondage of the iron age. The Romans believed that every man had a genius, born with him and to die with him. It was the task of the genius to inculcate a wise and moderate ("genial") enjoyment of life. Melancholy on the one hand, and licentious excess on the other, were displeasing to the guardian spirit. The Greeks were accustomed specially to invoke the *Agathodaimon*, "good demon," who protected individual men and gave prosperity to states and

nations. He is represented as a youth, holding in the one hand a horn of plenty, and in the other poppies and ears of corn.

4. Hermes (Mercurius).[1]

Hermes was a son of Zeus and *Maia*, "the nursing mother," a daughter of Atlas, and was born at night in a secret cave of Mount *Kyllene*.

From the very earliest times Hermes was worshipped among the Greeks as the god who makes flocks and herds thrive and multiply. Since flocks and herds form the chief wealth of primitive man, it was natural that Hermes should come to be regarded as the giver of all kinds of wealth, no matter whence it was derived. Now, as commerce is one of the quickest and easiest ways of amassing wealth, Hermes became god of trade and protector of merchants. Again, if trade is to be carried on safely the highways must be free and unmolested—hence Hermes is the special protector of roads. As a trader who wishes to succeed must keep a wary eye on his own interests, Hermes is made the patron of foresight and prudence. It sometimes happens that transactions, not perhaps of the most upright nature, are carried through by talking the purchaser over, therefore Hermes was called the god of persuasive eloquence. Such persuasive talk may often border on deceptive cunning, therefore it is not surprising to find that Hermes is also the god of rogues and thieves.

In early times people used to pick up the stones which lay on the ground, and pile them up in great heaps in public places and at cross-roads. Any one who passed a heap would put on another stone in honour of the god, and this custom

[1] H. D. Müller, "Mythologie der griechischen Stämme," vol. ii.

not only kept the fields clear, but by improving the roadway made communication easier. Wooden or stone pillars were placed to serve as centres to these heaps ; they were emblems of the god, and were afterwards carved into the likeness of his face. The well-known art-type of the Herm arose out of this custom, and was afterwards applied to representations of other divinities and to human portraits.

Hermes, as messenger and herald of the gods, especially of Zeus, is the link of connection between heaven and earth, and reveals the gods' will to men—hence he presides over oracles, and in the underworld he leads the souls of the dead to Charon's bark, and thence to the throne of Aïdes. Hermes helped brave heroes who ventured into the underworld—Herakles, when he fetched Kerberos, and Orpheus, when he went to beg his wife back from Plouton.

Hermes being thus the mysterious link between the shadow-realm of Plouton and life on earth, is god of dreams, to the ancients dim pictures of the realm below, therefore the last libation in the evening was dedicated to him. As an underworld divinity he was also the protector of mines.

As the god of youth Hermes was specially honoured. The Gymnasium and the Palaestra were supposed to be of his institution, and his statues were constantly placed in these centres of physical training, in order to recall his excellence in boxing, wrestling and quoit-throwing. In certain towns contests of boys, called HERMAIA, took place in his honour. Children of tender age were supposed to be under his special care ; he is said to have taken charge of Herakles as a boy, and the famous statue of Praxiteles, found in Olympia, represents him as nurse of the little Dionysos.

On the very day of his birth Hermes [1] gave evidence of

[1] Homeric Hymn to Hermes.

HERMES OF PRAXITELES.

(FOUND AT OLYMPIA, 1877. RESTORED BY SCHAPER.)

the prudence and cunning which were to distinguish him. Slyly and secretly he crept out of the cave on Mount Kyllene, and stole part of a herd of oxen belonging to Apollo, his brother. Apollo sought for his beasts long and in vain, for the crafty young god obliterated their tracks by tying bundles of twigs to their feet, and at last dragged them backwards into a cave in a hill, so that the hoof-marks appeared to be those of cattle which had been driven out. A countryman, however, who had observed the theft, told Apollo of it. Apollo was enraged, and dragged the mischievous boy before the throne of Zeus, that he might be punished. Hermes showed no fear, and made such merry jokes that he soon put Zeus and Apollo in good humour. He completed the reconciliation by giving his brother a lyre, which he had made out of the shell of a tortoise and fitted with strings, while for his own use he invented the shepherd's flute. From this time the brothers were the best of friends, and in return for the lyre Apollo gave Hermes the golden wishing-rod of good luck.

When Hermes was grown he practised the same craft and persuasion that he had possessed in so extraordinary a degree as a boy, and with the same success. He robbed Zeus of his sceptre, Aphrodite of her girdle, Hephaistos of his tongs, and Apollo of his bow and arrows. But the exploit which showed his powers in the most wonderful way was the following.[1] Io, who was beloved by Zeus, had been changed into a heifer in order that she might escape the jealous wrath of Hera. Hera discovered the trick, sent a gad-fly to torment Io, and finally told Argos to watch her. Now Hermes received from Zeus the command to free Io from the custody of Argos without using force. As the

1 { Æschylus, Prometheus Vinctus.
Euripides, Phœnissae.

watcher, Argos, had a hundred eyes, and even in the deepest sleep only shut fifty of them, this was no light task, yet Hermes accomplished it. He first talked Argos over and won his confidence by all kinds of crafty tales, then he piped songs to him on the shepherd's flute and sent him so fast asleep that all his hundred eyes closed one after another, then he killed him and took Io away. Hera is said to have placed the eyes of Argos in the tail of her peacock.

But the whole character of Hermes is not comprised in these traits of cunning and trickery. He was a skilful inventor. He made the lute for the Theban singer, *Amphion*, and taught *Palamedes* the alphabet. As god of eloquence Hermes was greatly reverenced in later times—hence the tongues of sacrificial victims were dedicated to him. Whenever heroes were called to dangerous adventures requiring skill and courage, Hermes appears as their leader, often in association with Athene, as in the tale of Herakles. Travellers who had lost their way, and exiles in a foreign country or among enemies prayed to Hermes for succour.

In the fight with the giants Hermes saved his father, Zeus, from the power of Typhon, and he did many a good service for the other gods. But any man who approached him without due respect was severely punished. *Battos*, for instance, was turned into a stone for having revealed to Apollo the theft of his cattle. In early works of art Hermes is represented as a middle-aged man with a stiff pointed beard, wearing a chlamys hanging down behind, a travelling-hat and winged shoes, and carrying a staff in his hand. In later times he appears as a vigorous beardless youth with short hair, his head covered by the winged petasos, holding in his hand the kerykeion wound round with snakes, or the money bag, and having on his feet the winged sandals—symbol of swiftness. The most beautiful statue of Hermes

extant, that by Praxiteles (found in Olympia), represents the god as a blooming youth, holding the infant Dionysos on his arm.

The worship of *Mercurius* was not so widespread among the Romans as that of Hermes among the Greeks. To the tribes of Italy he was essentially a god of trade and gain, and his cultus was not patronized by persons of high position. Merchants and artizans celebrated his festival at Rome on the 25th of May.

5. Athene (Minerva).[1]

The current myth concerning the birth of Athene is that she sprang fully armed out of the head of Zeus, who had swallowed Metis, her mother. (Fig. 8.) At this great event heaven and earth trembled, the sea swelled high, and the daylight was obscured. It was Hephaistos, or, according to another version, Prometheus, who clove open the head of Zeus that Pallas might spring forth. Another myth makes her the offspring of Poseidon and the nymph Tritonis, and adds that Zeus adopted her as his daughter—hence her name *Tritogeneia*, or *Tritonia*.[2] The popular legend of Athene's birth from the head of Zeus is founded on an idea similar to that which makes Hephaistos the son of Hera alone, for while Hephaistos, the god of earthly fire, has nothing to do with heaven, Athene, in her aspect of queen of the air, has nothing to do with earth.

Athene has a double meaning. As Pallas she is a storm-divinity wearing the ægis, presiding over battles, and keeping the keys of the chamber where lie the thunderbolts of Zeus.

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[1] K. O. Mueller, "Kleine deutsche Schriften," vol. ii. p. 134 (Pallas Athene).
A. Voigt, "Beiträge zur Mythologie des Ares uder Athena."

[2] Jakob Escher, "Triton und seine Bekämpfung."

In peace she becomes the instructress of man in wisdom, art, and handicrafts.

Athene always remained a virgin, rejecting the offers of all her wooers. She fought on the side of Zeus in the war with the Titans and giants, bringing Herakles to his aid, and she herself defeated the terrible giant *Enkelados*. (Fig. 9.) When the kingdom of Zeus was established she became the patroness of those heroes who fought with evil men and monsters. She was the constant companion of Herakles in all his toilsome adven-

FIG. 8. Black-figured Vase: Birth of Athene (*British Museum*).

tures, and she helped Perseus to slay Medusa,[1] whose head she placed on her shield. On account of the latter exploit she received the name of *Gorgpohone*, (gorgon-slayer.) Associated with Hera, she protected the Argonauts, and Theseus accomplished his contests by her assistance. Nor did she forget the Greek heroes before Troy, for it was by her counsels, after a nine years' siege, that the town was taken.

In times of peace Athene was the patroness of all kind-

[1] { Apollodorus, ii. 4.
Ovid, "Metam.," iv. 662.

of arts and handicrafts. She invented the spindle, the loom and the flute, but shared with other gods the honour of having discovered the art of medicine. New-born children were specially under the guardianship of Athene as Kourotrophos. The legend says that she helped Bellerophon to bridle the winged horse Pegasos, and in Athens, Erichthonios first under her direction learned to yoke horses to a chariot.

The land of ATTIKA was Athene's special property, for she

FIG. 9. Athene-group from the Altar-frieze of Pergamon (*restored by Tondeur*).

had received it from the gods after the contest with Poseidon. Here she was more honoured than any other god, and Athens, the capital, bore her name. The most sacred emblem of her presence was the olive-tree on the Acropolis, which she had created in the strife with Poseidon, and from which all other olive-trees, forming as they did the chief wealth of Attica, were believed to have sprung. The following legend about the sacred olive-tree shows the Athenians' deep-seated belief in their goddess. When the

Persians marched against Greece with an overwhelming force Athene came to the throne of her father, Zeus, and begged that her city might be saved. But Fate had otherwise determined: Athens must be destroyed, although she was destined to rise again more glorious from her ruins. Therefore Zeus was forced to refuse his favourite daughter's request, the Athenians fled, taking refuge in their fleet, and the Persians razed Athens to the ground. In the fire which destroyed the Acropolis the sacred olive-tree perished, but a new shoot quickly sprouted three yards high from the old stock—an omen of the new birth of the city from its ashes; and with the help of the goddess the Athenians, at the head of the other Hellenes, fought the famous battle of Salamis, annihilated the Persian fleet, vastly superior in numbers, inflicted immense loss on the enemy, and forced them to a speedy and disgraceful retreat.

Athene had many names, corresponding to her different functions and to the places in which she was worshipped. She was called *Polias*, protector of cities, *Soteira*, saviour, *Parthenos*, the virgin, *Hippia*, the horse-tamer, *Ergane*, skilled in handicraft, *Nike*, victorious, *Glaukopis*, grey-eyed, and her art-type varies accordingly. In her warlike function she appears as a tall, majestic maiden of grave aspect, carrying a shield on her left arm and a spear in her right hand, wearing on her head a helmet decorated with a horse-hair crest, an owl or a sphinx, and girt with a breastplate edged with snakes and bearing on its front the head of Medusa. (Fig. 10.) As Ergane, goddess of feminine arts, she wears a peplos falling in ample folds, and a helmet, but instead of arms she holds a spindle. Sometimes she is attended by a snake—the emblem of health and wisdom. The owl was specially sacred to her and hence became a symbol of wisdom. In every aspect Athene

PALLAS ATHENE.

(AFTER PHEIDIAS. FOUND AT ATHENS, 1880.)

is distinguished by clear insight and dispassionate judgment.

The oldest wooden image of the goddess, supposed to

FIG. 10. Pallas-Athene (*Capitol, Rome*).

have fallen from heaven, was called the Palladion. According to current legend it was at first in the possession of the royal family of Troy, and its presence ensured the safety of the city. In the Trojan war Odysseus and Diomedes took it away

by guile, and then the Greeks succeeded in taking the town. There was another story, that Æneas saved it from the burning temple and brought it uninjured to Italy. Other cities had other versions, and claimed to have originally possessed the real Palladion. This claim was made by Argos, Athens, and Rome, and in each case the prosperity and safety of the city were ensured by and dependent on the possession of the image. In Athens it was preserved on the Acropolis. The term Palladion was applied later to other sacred objects supposed to exercise a similar protective power.[1]

The most beautiful and significant representations of Athene were to be seen at Athens, and were the work of Pheidias, creator of the great statue of Zeus at Olympia. His gold-ivory temple statue in the Parthenon was specially famous. Plate IV. shows a late copy of this statue found in Athens in 1880, and reproducing the principal features of the original. On the Acropolis, in the open air, near the entrance, stood the colossal brazen statue of Athene *Promachos*, the leader in fight, also from the hand of Pheidias. Any one approaching Athens by sea could see her crest-spear point as soon as he rounded the promontory of Sunium. All antiquity acknowledged the glory of the masterpieces of Pheidias, whose essence, according to Winckelmann, was "noble simplicity and quiet majesty."

The most brilliant festivals in honour of Athene took place in Athens, her favourite city, and were called the PANATHENAIA. These lasted on each occasion for several days. For three years in succession the lesser Panathenaia were celebrated, and on the fourth year, *i.e.*, the third of each Olympiad, the greater Panathenaia. The festival was of great antiquity, and was said to have been established in its

[1] Otto Crusius, "Beiträge zur griechischen Mythologie und Religionsgeschichte." 1886. Thomas Schule, Programme No. 498.

complete form by Theseus, the favourite of the goddess. It was celebrated with solemn processions, war-games, rich sacrifices and banquets, in which all Athenian colonists took part. In this joyous assembly was commemorated the union of the separate townships of Attica into one great commonwealth under the protection of the goddess. The prize of victory was neither gold nor silver, but a vase of purest olive oil pressed from the fruit of Athene's sacred tree. These vases, many of which have been preserved, show on one side the figure of the goddess in fighting pose, and on the other a representation of the contest or game in which the prize was won. The last and crowning ceremony was the presentation of a rich and costly garment, embroidered by the wives and maidens of Athens to deck the statue of the goddess. A splendid procession was formed, consisting of representatives of every class of citizen, young knights on horseback or in four-horse chariots, some of them fully armed, citizens with their wives and daughters, all in festal array. The magistrates of Athens offered the sacrifice to the goddess. Two girls of noble family, of the age of seven to eleven years, had served in her sanctuary all the preceding year.

Among the numerous other festivals of Athene were the CHALKEIA, in which she was worshipped specially as Ergane, patron of all kinds of feminine art, and of handicrafts in general. In this celebration Hephaistos, patron of smiths and gold-workers, was associated with her.

Among the Romans, *Minerva* was the object of as zealous worship as Athene among the Greeks, for her qualities were suitable to the genius of the Roman people. She, too, was goddess of wisdom and reflection, and patroness of arts, handicrafts and domestic labours such as spinning, weaving and embroidery. But the warlike aspects of Pallas were

transferred by the Italian tribes to other gods. There were in Rome several richly adorned temples of Minerva, one of the oldest of which stood on the Capitol.

Great reverence was paid to her statue, the Roman Palladium, and a festival in her honour, called the Quinquatria, was celebrated every fifth year from the 19th to the 23rd of March. Artists, artizans and especially school-children, took part in it.

6. Apollon (Apollo).[1]

Apollo was twin brother of *Artemis* and son of Zeus. His mother was *Leto*, and, according to the best known legend, she bore him on the island of Delos, one of the Kyklades, in the Ionian Sea, having after long wanderings at last found refuge there from the persecution of Hera. The legend says that the island was a barren rock floating about in the sea, but after the birth of the god it stood still, gleaming with golden light, and was surrounded by sacred swans who swam over the sea. Therefore the birthday of Apollo was celebrated at Delos at the beginning of May.

Apollo is the glorious god of light, not only of the sun, but of everything beautiful and noble. His name, *Phoibos*, the gleaming one, expresses this aspect of his character. Knowledge, truth, justice and purity are under his protection.

The Apollo myths are old indigenous products of Greece, not imported, like those of Aphrodite and Dionysos, from the East. It is true that light- and sun-gods, presenting points of similarity to Apollo, were worshipped by Oriental

[1] { Homeric Hymn to Apollo.
Theodor Schreiber, "Apollon Pythoktonos."

APOLLO BELVEDERE.
(ROME.)

races. They personify the same aspects of nature, but have no further connection with him.

The most important place for the worship of Apollo was *Delphi*, where the famous fight with the dragon took place. Here the god of light slew with his arrows the Python, a monstrous dragon of darkness, who crawled down from the mountains to dry up woods and meadows with his poisonous breath, and to destroy men and beasts.

The beautiful legend of Apollo's sojourn among the Hyperboreans was founded on the yearly variation of the sun. In autumn the god was accompanied by his worshippers on the first stage of his journey, as far as the boundary of his sanctuary, and solemn rites celebrated his departure. Far north, in the dwelling of Apollo's sacred swan, in the country of eternal light, beyond snows and storms, lived the Hyperboreans,[1] a pious people resembling the early races of men. There was never a cloud in their sky, and they lived with Apollo as children with a father. There, with his mother and sister, Apollo spent the three winter months, and in spring he returned to his own at Delphi, and was received with songs of delight. Hence the most important festivals at Delphi were held in spring. Next to the Olympian games the Delphian were the most frequented of all. The god was honoured by magnificent contests and sacrifices, and the laurel-crown of Delphi was as worthy the winning as the prize of Olympia.

At many points Apollo came into contact with human life. As vigorous hunter and brave warrior he was the type for the emulation of youth, on the field of battle he appeared as the Death-god, the unerring Far-darter, and in the Niobe legends he dries and withers the tender growths

[1] See Roscher's Lexikon.

of the soil with his burning rays. Hero-legends are full of the names of brave men, Achilles, Patroklos, Neoptolemos and others whom he overcame.

Apollo Nomios was god of flocks and herds, and protected them and the shepherds who tended them. Indeed on one occasion he turned shepherd himself, when he fed the flocks of Laomedon, and kept them fat and thriving. He drove away the pestilence rising from the swamps in summer, and as physician cared for the growth of healing plants. Roads and house-doors were under his charge, and cylindrical tapering pillars were placed in house-yards as his emblems. Seamen worshipped Apollo as protector of the high seas and harbours. He is called *Delphinios*, because the dolphin, whose element is the water, and about whose tameness and love of music so many tales are told, was sacred to him. This brings us to an important function of Apollo. Among all the god's wondrous ways of touching the human heart, music is the first. The Greeks believed that Apollo himself in a rich long robe would delight the gods by playing on the lyre, while the Muses sang sweetly to his tune. All poetic inspiration was ascribed to him, and at all festivals, but especially in Delphi, musical competitions took place in his honour.

Apollo was supposed to stand in very close relation with the mantic art which interprets the secrets of the future. In the very oldest times we hear of many of his oracles—for instance, that in the sanctuary of the Branchidai at Miletus, in Asia. But the most important of all, which exercised an almost unbounded influence over the Greeks of the classical period, and was regarded with great reverence even in later times, was the oracle of Delphi. The god spoke by the mouth of the *Pythia*, or priestess. She sat on a high golden tripod over a cleft in the earth, out of which

a damp intoxicating vapour arose, and when overpowered by the fumes and in a state of semi-trance, she gave forth prophecies in separate ejaculations, which the priests translated into verses, cleverly arranged to contain a double meaning, and easily misunderstood. The following is an example. When the whole Persian power was preparing to invade Greece the oracle advised the Athenians to take shelter within a wooden wall. The Athenian elders, misunderstanding this saying, surrounded the Acropolis with a wooden palisade, which was of course of no avail against the enemy. But Themistocles and the younger men thought the "wooden wall" meant a fleet, and by taking to their ships they won the glorious victory of Salamis, and saved the city and all Hellas. By this ambiguity in its replies the oracle of Delphi kept up its reputation for infallibility, and preserved its influence.

Apollo had a second function in Delphi. He was the alleviator of remorse and the expiator of guilt. He himself had incurred blood-guiltiness by slaying the dragon Python, and must undergo a hard expiation before he could again become the bright-beaming Phoibos; therefore he freed miserable fugitives from the pursuit of the Fates and avenging gods. The legend of *Orestes*, pursued by the *Erinyes* for the murder of his mother, and finding safety and rest only in the sanctuary of Apollo, shows the god in this aspect.

Of the many legends which cluster round the name of Apollo we may relate a few of the most important. According to one, he was brought up, not by his mother, Leto, but by Themis, who fed him with nectar and ambrosia. Within a few hours from his birth he grew to blooming manhood and entered on his power. After wandering through many countries he came to the quiet rocky vale of Delphi, and fixed

on it as the place whence his oracles should be announced to men. In this lovely spot in the heart of Greece there was already an ancient oracle of Themis, but she gladly abdicated her seat to her young fosterling. To no purpose did the dreadful dragon Python seek to hinder the home-coming of the god, for Apollo, relying on his unerring bow, withstood the dragon and killed him. So he won his famous seat, and received the surname of *Pythios* in commemoration of his victory. The gift of prophecy was conferred on him by his father, Zeus, whose mouthpiece to men he was to become. Apollo remained in possession of Delphi, but was often obliged to fight to protect his sanctuary. Once when Herakles tried to force the priestess to give an answer, and was about to drag away the tripod, Apollo came to the rescue, but before the quarrel could grow into a fight Zeus interfered and reconciled the brothers, who became from that time the most devoted friends. When in the year 279 B.C. a vast multitude of Gauls led by Brennus came to plunder Delphi of its costly temple-treasures, Apollo, with the aid of Artemis and Athene, brought down a storm of hail and thunder on their heads and so terrified them that they fled in panic.

When Zeus fought with the Titans and giants Apollo was of great service to him by his skill and certainty in shooting with the bow. Yet on one occasion he made his father so angry, that he was obliged to leave Olympos for a time. Zeus had slain Apollo's son, Asklepios, with his thunderbolt, and Apollo took vengeance by killing some of the Kyklopes with his arrows. So he was forced to serve King *Admetos* of Pherai, in Thessaly, like a mere mortal, and herd his cattle, as he had formerly herded those of *Laomedon* in the Asian Troas. In his vexation at being banished from Olympos Apollo conspired with Poseidon to dethrone Zeus, but they

were both defeated, and as a punishment were set to build the walls of Troy. The poets say that, during this time of enforced toil, Apollo had a strife with Pan, who maintained that the flute was a better instrument than the lyre. *Midas*, King of Lydia, was the umpire, and decided in favour of Pan, and to punish him Apollo caused great ass's ears to grow on his head. *Marsyas*, a satyr, who had ventured to compete with Apollo in the art of music, was cruelly put to death.

Niobe,[1] wife to Amphion, the famous lute-player of Thebes, the son of Zeus and Antiope, and mother of a troop of lovely children, had boasted in her pride over Leto. Apollo and Artemis, stung by this insult to their mother, resolved to punish the arrogance of Niobe. In spite of her entreaties, they struck down with their arrows her seven sons and seven daughters, and Amphion slew himself when he heard that his sons were dead. Niobe wept till she became a stone, and was carried by a whirlwind across the sea to Asia Minor, where, on Mount Sipylos, her stone image still sheds tears.[2]

The sanctuaries of Apollo on the Peloponnesus were specially important. In the worship of *Apollo Hyakinthos*, in *Amyklai*, mournful songs were sung and poetical competitions were held celebrating the life, death, and reawakening of nature. The myth which the festival commemorated was that of *Hyakinthos*, youngest and most lovely son of Amyklas, and beloved by Apollo. One version of the tale related that he met his death by misadventure, being struck by a quoit which Apollo threw ; another, that the wind-god Zephyros, being jealous of Apollo, flung a quoit at Hyakinthos' temple and thus slew him. The death of the

[1] Eduard Thremer, "Pergamos" (Niobe, p. 4).

[2] Iliad, xxiv. 603.
Ovid, "Metamorphoses," vi. 3.

boy, and his transformation into the flower of the same name, were expressed in the mourning at the beginning of the festival, his joyous revivification in the celebrations of the second and third days. This myth, like that of Persephone, is closely connected with the alternation of the seasons. Nature, in form of a lovely boy, is slain by the disc of Apollo, which can be nothing else than the sun, drying and withering the tender plants with his heat. The grave of Hyakinthos was shown in Amyklai, underneath a costly throne which supported a statue of Apollo, accounted one of the oldest and most famous works of art in Greece.[1]

The KARNEIA were the chief festivals of Apollo in many towns of Peloponnesus, but especially in Sparta, where they took a warlike character. The whole population marched out of the town in full fighting gear, and encamped for several days in tents, as if for a campaign. At this time the god was worshipped in his destroying aspect of heat and fever ; people encamped in the open air to escape his evil influence, and tried to pacify him by expiatory offerings. This feast was held very sacred in Sparta, and from thence its observance spread far and wide, wherever tribes of Dorian stock had settled.

Apollo Delphinios, the lord of the sea, was worshipped in many places, but especially in Athens, where was the Delphinion, the oldest place of trial and expiation for blood-guiltiness. In Athens, too, was celebrated in April the feast of the DELPHINIA,[2] supposed to be the institution of Theseus before he sailed to Crete to set the hostages free. In May followed another festival of Apollo, the THARGELIA, celebrated with offerings of fruits, and sacrifices whose ritual offered here and there reminiscence of the old times when human lives were given to the gods.

[1] Pausanias, iii. 1.

[2] W. Mannhardt, "Wald-und Feldkulte" (Eiresione).

The DELIA, an important festival of the Ionic Greeks, was celebrated at the same time. In the merry feast of the METAGEITINA, which took place in August, Apollo, as god of harvest and plenty, entertained the other gods. The first-fruits of the field and the bakehouse were offered to him, and boys with wreaths on their heads went about the town to deck the houses with the Eiresione, an olive-branch bound with fillets and decked with cakes and fruit. The custom of offering human victims as an expiation of guilt survived in the sacrifice of two condemned criminals, male and female, the first for the men and the second for the women. These persons were led in solemn procession out of the town, and there put to death.

In the autumn festival of the month Boedromion, Apollo was worshipped as protector of warriors and giver of victory.

The worship of Apollo was first introduced into Rome in the year 320 B.C. by the dedication of a temple to him in fulfilment of a vow made during a pestilence. A second temple was built soon after on Mount Capitolinus. The Apolline games were instituted during the second Punic war, and held in great esteem.

The many-sided divine nature of Apollo finds art expression in a great variety of symbols and images. As the warlike Far-darter, he is distinguished by bow and arrow; as god of music, harp-player or leader of the Muses, he is represented in a long garment, with a cloak reaching to his feet and the lyre in his hand; the tripod is the symbol of Apollo as seer.

From the earliest times the olive was Apollo's tree. The Delphic wreath of victory was woven of simple olive-twigs plucked in the sacred grove, and olive-trees shaded the sanctuary. It was said that Apollo had changed his beloved *Daphne* into an olive, which ever after remained his favourite

tree. The doe, the roe, and the wolf were also sacred to Apollo. The swan, far in the north, and the music-loving

FIG. 11. Apollo (*Vatican, Rome*).

dolphins, belong to the retinue of Apollo Musagetes. Other sacred animals are the griffin and the mouse.

Poets and sculptors often made Apollo their subject, and

they conceived him as a vigorous blooming youth with long flowing locks. The famous Belvedere statue in Rome shows Apollo as the fighter, who puts his enemies to flight by holding out his ægis. The "Musagetes" in the Vatican presents the god of music in a long robe, and a whole series of beautiful statues have survived in which Apollo is represented as on the point of slaying a lizard just running up a tree. These surviving works of art are probably to be referred to an original Apollo Sauroktonos by Praxiteles. (Fig. 11.)

7. Artemis (Diana).[1]

Artemis was daughter of Leto and twin-sister of Apollo. She was the symbol of the moon and the night, as Apollo of the sun and the day. There are two aspects in which the moon may be considered. As a mere heavenly body *Selene* is her representative. As a power influencing the life of plants, animals and men all over the earth, she is personified as *Artemis*. The myths of Selene and Helios were of lesser importance; those of Apollo and Artemis had a real and religious significance.

The myths of Artemis are very numerous.

In hot southern countries plants and fruits thrive best during the cool of night, refreshed by the heavy dew which for many months together takes the place of rain. It is well known that the dew falls most heavily when the sky is clear and the moon bright—hence it was said to be the gift of Artemis. She was believed to range at night through forest, mountain, and valley, with nymphs of the springs and groves in her following, herself excelling them all in beauty and stature. She was worshipped at springs, near rivers,

[1] { Andrew Lang, "Myth, Ritual and Religion."
Immerwahr, "Mythen und Kulte Arkadiens."

and in damp meadow marshes. In other places she appears as goddess of harp-playing and dancing, while Athene and Aphrodite, with the Muses, Charites and nymphs, were often supposed to join her merry sports. The fertilizing aspect of Artemis may be derived from her power as a moon-goddess, while as patroness of music she was no doubt closely connected with Apollo.

One of the functions of Artemis was to preside over birth, in this office she is called *Eileithyia*, a name sometimes borne by Hera for the same reason. In general, Artemis appears as a goddess of the feminine principle in nature and human life, childhood and youth are under her special protection, and in many parts of Greece festivals of dance and song were celebrated by maidens in her honour.

Artemis was also a death-goddess, particularly in those forms of death whose causes were unknown or mysterious ; any one who died suddenly was said to have been slain by the " painless darts " of Apollo or Artemis. Apollo was the slayer of men, and Artemis of women.

As the light of the moon is the emblem of purity, Artemis was thought of as a fair, fresh maiden, patroness of all chaste youths and girls, whose offerings of flower-wreaths she received in spring. In this aspect she was worshipped in Athens, Corinth and Thebes.

Through her function as goddess of fertility, Artemis becomes the guardian of wild animals in the woods and fields, and patroness of the chase. She guards

> " Every feathered mother's callow brood,
> And all that love green haunts and loneliness." [1]

Among primitive tribes in wooded countries hunting is an important occupation, and such tribes believed that wild, no less than tame animals, especially young ones, needed special

[1] R. Browning.

divine care. In archaic works of art Artemis appears clothed in a skin as huntress, sometimes winged, and holding young panthers or lions.

Artemis, while still very young, elected to remain a virgin. Like Athene, she was devoted to strict chastity, and punished with great severity any transgression of this law by the nymphs in her train. Those who did not approach her with due respect must suffer for their fault; when the Grecian armament was ready to sail to Troy she detained them by storms in the harbour of Aulis, because the leader, Agamemnon, had killed a fawn sacred to her, and she punished the Aitolians by letting loose on their country the wild Kalydonian boar, which devastated their fields till Meleagros slew it. Those who offended her divine modesty were punished with severity, even cruelty. Such were *Orion*, who pursued her with lawless love, and *Actaion*, who surprised her in the bath, and was transformed into a stag to be torn in pieces by his own hounds. As the avenging death-goddess, she slew the daughters of the proud Theban queen, Niobe.

The chase was Artemis' favourite pastime, and, like Apollo, she never missed her mark. (Fig. 12.)

In Asia Minor in very early times there was a strange confusion between the true Greek Artemis and indigenous Eastern divinities, of whom the famous *Artemis of Ephesos* was the most important. She was not the chaste maiden goddess whom we know in Greece, but the many-breasted nurse and foster-mother of the life of nature. Her sanctuary was the religious centre for all the Ionians, for they had adopted into their custom and ritual some essential features of the popular faiths of Asia. Her temple in Ephesos was adorned with columns, pictures and rich votive gifts; her festivals were celebrated with great pomp, in the excited and

enthusiastic manner which we associate with the worship of Rhea, and which we shall observe again in the cultus of Dionysos. This splendid sanctuary was accounted one of the seven wonders of the world. Herostratos of Ephesos

FIG. 12. Artemis (*Vatican, Rome*).

set fire to it for the sake of notoriety, and legend said that on the very night in which its smoking ruins fell, Alexander the Great was born. The fall of the temple was interpreted (after the event) as a forecast of the ruin of the Persian

Empire. Alexander rebuilt the temple of Artemis on a more magnificent scale, and we know that when Saint Paul came to Ephesos the worship of the goddess was still at its height, for the goldsmiths of the city were making large sums of money by the manufacture and sale of little temple images.

The Artemis who was worshipped at *Tauris* on the Black Sea was a gloomy, cruel divinity, in front of whose statue Orestes was to be sacrificed by the hand of his own sister. Such human victims were offered to *Artemis Orthia* or *Orthosia*, in Sparta, from very early times. One legend told that Orestes had brought the image of the goddess from Tauris to Peloponnesos, and thus introduced her worship. Another story was that the image fell down from heaven, and was found in a thicket by two Lakonians, who were at once struck with madness. Bloody strife arose about the possession of the image, and to expiate this bloodshed, yearly human sacrifices were instituted, which were afterwards abolished by Lykourgos and replaced by scourging of boys.

As goddess of fertility and health in the animal and vegetable world Artemis was worshipped in Lakonia and Messene with country songs, dances, and merriment. In Athens she had a temple on the Ilissos, where she appears both as warrior goddess and as huntress. Her most important festival in Athens was the ELAPHEBOLIA in spring, when five hundred goats were sacrificed to her in memory of the victory of Marathon. In the month Munychion round cakes representing the full moon were ornamented with candles and offered to her.

Some very ancient representations of the winged Artemis are still extant. As guardian of wild beasts she holds in each hand a panther or a lion, and sometimes a stag. Later, as her huntress aspect was more emphasized, she was repre-

sented attended by a hind, carrying bow and arrows, and a quiver on her shoulder, with high-girt raiment and close-bound hair, speeding after the quarry. She is the type of maidenly dignity and beauty, and is praised as "Fairest" by the poets.

8. Kindred Divinities to Apollo and Artemis.

(*a*) *Gods of Light.*[1]

1. Helios (Sol). While the Greeks acknowledged Apollo as the god of the all-pervading light of day, Helios was, in a more limited sense, the personification of the sun in his daily and yearly course. Like his sister *Eos*, the dawn, Helios drove a chariot with four white fire-breathing horses. He rose at morning from the river Okeanos, drove up the vault of heaven, and sank in the evening with his weary horses into the cool waves of the sea, to pass the night in the golden palace of Thetis.

Helios was called a son of *Hyperion* and *Theia*. His wife *Perse*, an Okeanid, bore him *Aietes* and *Kirke*. Helios was worshipped in different places, especially on the sea, out of which he rose, and on high mountains, where he was first seen. Rhodos was specially sacred to him, for when the world was divided, it had fallen to his share of possessions. There stood his huge statue, known as the Colossus of Rhodes, and counted one of the seven wonders of the world. In the hot season, when the sun's rays have most power, a festival called the Heliaia, was held in his honour, when horses were thrown from the heights into the sea as offerings to him, chariot races were run and athletic contests fought. Dorians from the neighbouring islands came in crowds to this festival.

[1] W. H. Roscher, "Selene und Verwandtes."

The Odyssey tells of the sacred herds of Helios on the island Trinakria : seven heads of cattle, and as many of sheep, which neither increased nor diminished in number, pastured there under the care of the nymphs, and were the proudest possession of the god.

Just as Apollo enjoyed the homage of the faithful pious Hyperboreans of the North, Helios was the special divinity of the Aithiopoi, a sacred nation, who were supposed to live in the Far East, where Helios rose out of the sea, to be richly endowed with wealth by the god, and to enjoy perpetual peace and a harvest all the year round.

Helios had a number of children, but by far the most famous was *Phaëthon*, whom *Klymene* bore him. On one occasion Phaëthon had been quarrelling with Epaphos, son of Zeus and Io, about his own origin, and he begged Helios to prove his fatherhood by granting him a single request. When Helios had sworn by the Styx to agree to what he should ask, Phaëthon begged to be allowed to drive the sun-chariot for one day. Helios was startled by this foolhardiness, and well knowing what dangers his dear son would incur, he tried to dissuade him from his purpose. But it was all in vain, Phaëthon only besought more eagerly, and as Helios was bound by the gods' most sacred oath, he was obliged to give way in spite of his sorrow. The youth, who did not know the course of the sun, soon lost control of his team, as Helios had foreseen, his senses became confused, and his strength failed. The fiery steeds left the track, and at last brought the glowing chariot so near the earth, that the soil cracked with the heat, the springs dried up, rivers and seas began to boil, and some races of men were burnt black. Zeus was alarmed and surprised at this new danger threatening earth, and to put a stop to the wholesale destruction, he hurled his thunderbolt at Phaëthon, who fell dead from the chariot into the river Eridanos.

Phaëthon's three sisters, the *Heliades*, or daughters of the sun, *Phaëthusa*, *Aigle*, and *Lampetia*, wept long for him, and were turned into poplar trees, which stood, still shedding tears, on the banks of the Eridanos. Helios changed the tears of his daughters into electron, or amber, a substance on which the Greeks set a high value.

Phaëthon's friend, *Kyknos*, who died of grief for his

FIG. 13. Helios-relief (*from Troy*).

loss, lived on afterwards in the form of a swan. Helios himself, full of sorrow at his son's death, of which his own ill-considered oath had been the cause, could hardly be persuaded by the entreaties of the gods to take the guidance of the sun-car again into his hands. Artists represent Helios as a youthful charioteer with a crown of rays. (Fig. 13.)

The Romans saw in *Sol* the type of a vigorous, skilful

charioteer, and therefore they placed him among their gods, and ascribed to him the patronage of race-courses and chariot contests.

2. Selene (Luna), the gentle goddess of the moon, bears the same relation to Artemis as Helios to Phoibos Apollo. According to the usual conception, she was a young and beautiful woman, daughter of *Hyperion*, or Pallas, and sister of Helios. All the stars must disappear before her light, and when Helios sinks with his four-horse chariot into the ocean, Selene, driving her pair of white horses, and veiled in a wide flowing cloak, follows his track over the heavens, or fades before him. Her attribute is a crescent over the forehead, and sometimes a torch.

The story of *Selene* and *Endymion*, her beloved, was a favourite subject in poetry and sculpture. Plunged by Zeus into eternal slumber, the youthful shepherd rests in a cave of Mount Latmos, in Karia, and is visited every night by the goddess.

3. Eos (Aurora), the morning glow, also called *Hemera*, goddess of the day, was a daughter of the Titan Hyperion and of a Titaness Theia—hence she is sister to Helios and Selene. She is the rosy light which ushers in the day and drives away the twilight. As she appears, Selene and the stars grow pale ; but she, too, must flee before the strong rays of the sun, who follows close upon her steps. The poets tell how she draws back with rosy fingers the veil of night, rising from Okeanos in the East, on her car drawn by white horses, and bringing with her the first light of day. Others say that the winged horse *Pegasos*, after he had thrown Bellerophon, the brave and over-bold hero, who tried to ride to Olympos, was given to Eos by Zeus.

Eos was wedded to *Astraios*, a Titan god of starlight, and bore the four winds, *Zephyros*, *Boreas*, *Notos* and *Euros*,

and the *Morning Star*. This myth may have its origin in the circumstance, that when the dawn has broken, the stars have not yet disappeared, and that when Eos and Astraios are married, a fresh invigorating wind arises, scattering the mist or spreading it as dew on the ground.

Eos had many favourites among the hunters whom she met at early dawn in the woods. She carried off four such : *Orion*, *Kleitos*, *Kephalos* (Fig. 14), and *Tithonos*. For Tithonos, Eos begged immortality from the gods, but she forgot to add a request for eternal youth ; so while the goddess remained a youthful maiden, Tithonos grew weak and withered,

FIG. 14. Blacas Krater: Eos pursues Kephalos at sunrise (*British Museum*).

until he was tired of life, and the gods out of pity changed him into a grasshopper.

The story of *Kephalos* and *Prokris* is well known. When Kephalos was carried off by Aurora, Prokris, his wife, who loved him tenderly, sought for him everywhere, and, stung by jealousy, hid herself in a thicket, that she might spy his meeting with the goddess. Kephalos, thinking he saw some wild animal stirring in the thicket, cast his spear and killed Prokris.[1]

> " I heard the rustle of a falling leaf
> As though a beast were stirring in the brake,
> So drew my bow and sped a flying shaft ;
> But Procris in her breast received the wound,

[1] J. E. Harrison, " Mythology and Monuments," lx.–lxiii.

And cried 'Alas'! and when I heard the cry
My senses reeled, I ran, and in my arms,
These guilty arms, I lifted, scarce alive,
Her who was dearer than myself to me." [1]

The son of Tithonos and Eos was *Memnon*, an ally of the Trojans, remarkable for his beauty. He came from Ethiopia, for all divinities of light have their origin in the East. When he had fallen by the hand of Achilles his mourning mother bore him to his home, where he was long honoured as a hero cut off in youth, and the ancients reported that the marvellous pillars near the Egyptian Thebes, whose peculiar property it was, when the first rays of dawn fell on them, to utter a sound like the breaking of a lyre string, had been erected by Eos to her son. When the Persian king, Kambyses, subjugated Egypt he caused these famous monuments to be thrown down. Their fragments still excite the astonishment of all travellers, although it has long since been proved that they are the monuments of ancient Egyptian kings, and have nothing to do with Memnon.

4. Stars. Most of the Greek legends about stars were connected with those which affected man's character and destiny by their conjunction, or exercised by their appearance at stated times a powerful influence on the crops and the weather.

The morning and evening stars were called *Phosphoros* and *Hesperos*, twin-brothers, sons of Eos and Kephalos. Phosphoros, the only star which does not pale before the dawn, was represented as the forerunner of Eos, carrying a torch; Hesperos, as the usher of night. Stars are represented in art as young boys.

The constellation of Orion is remarkable for its brilliancy and beauty. He was a strong giant, who loved the chase,

[1] Ovid, Met. vii.

and pursued it even in the underworld, where Odysseus met him. His early setting in autumn announced the winter and storms at sea, and hence he was called a son of Poseidon and a sea nymph.

Scirios, the dog-star, brings in the hot season, when the glowing sky threatens to dry up and wither all vegetation. His baneful influence is figured in the story of *Actaion*, the youthful hunter who was torn to pieces by his own dogs, maddened by the heat. *Aristaios*,[1] son of Apollo and a nymph, was invoked as a protector against the destructive rage of the dog-star. Mother Earth had taught him how to tend the flocks and how to pacify Scirios with sacrifices and expiations.

Husbandmen watched eagerly for the Pleiades, for when they appeared in the sky, it was time to sow the corn. There were seven Pleiades, and all but one, *Merope*, were immortal. Legends of the Pleiades are closely bound up with those of other gods. Their rising was a favourable sign to seamen, for they brought the summer calms, whereas the *Hyades* were heralds of the rainy and stormy months. The Pleiades had been translated to the sky with Orion because he was always pursuing them, and the Hyades, because they could not be comforted for the loss of their brother, Hylas, who had perished while hunting.

With the constellation of the Bear, which is to be seen in the sky all the year round, is connected the story of Kallisto, the playmate of Artemis. She was beloved by Zeus, and after she had borne him *Arkas* she was placed in the sky as the Bear, to be safe from the vengeance of Artemis.

The ancient Greeks did not know the great mass of constellations which fill the sky and whose names are familiar to

[1] Franz Studniczka, "Kyrene," ch. vi.

us, for maps of the heavens date from the time of Alexander the Great, when the learned men of Alexandria began to study the astronomical notions of the Egyptians, and of the ancient Asiatic peoples.

5. HEKATE[1] is in some legends the daughter of *Zeus* and of *Demeter* or *Pheraia*. Other traditions make the Titan *Perses* her father, and *Asteria*, the sister of Leto, her mother. She has a close connection with Artemis, who is even sometimes called *Artemis-Hekate*, and as she too is a goddess of night and darkness, is often placed in the retinue of Pluto and Persephone. Streets and gates were sacred to Hekate. She was supposed to be seen at cross-roads, where at night gloomy ghosts, apparitions and horrid shades, over whom she was queen, held their revels. The famous sorceresses, Kirke and Medeia, were called her handmaidens; all the hidden forces of Nature were under her control; she presided over Life, Birth, and Death, and received high honour in Olympos as in the underworld. Popular belief long preserved this gloomy, mysterious side of her nature.

Hekate-worship was often combined with that of other gods, such as Demeter, Apollo and Artemis. In Aigina and in Asia Minor she had a temple of her own; in many towns the gateways were sacred to her, and little shrines in her honour were erected in the streets. Her ritual was performed at night by torchlight, she herself was represented as holding one or two torches, black lambs and dogs were offered to her at the cross-roads, and the dog, the underworld animal, was sacred to her. Later art represented Hekate as a triple goddess, and the famous sculptor, Alkamenes, set up such a statue on the Acropolis of Athens. (Fig. 15.)

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[1] "Oesterreichische Mittheilungen," Jahrgang iv. Heft 2 (for Hekate). J. E. Harrison, "Mythology and Monuments," Div. D, Sects. xv. and xxii.

6. The name of MITHRAS introduces us to a new period. The cultus of this divinity, who was originally a Persian Sun-god, became general in the last years of the Roman Empire. It was brought to Germany by the Roman legions, and enjoyed great popularity, as is proved by the numerous sanctuaries of Mithras discovered north of the Alps and in the Rhine country.

FIG. 15. Hekate (*Capitol, Rome*).

The Roman name of this god is *Sol*. Later Roman emperors commanded their subjects to worship them as children of the Sun, and as visible embodiments of the power and splendour of the empire. Hence the wide area of sun-worship. When Paganism was passing away, the ritual of Mithras was the last refuge of those who clung to the old gods and would have nothing to do with Christianity.

His mysteries were celebrated all over the Roman world, and wherever Roman armies have been, we find representations of the god as a youth in Asiatic garments, with a Phrygian cap on his head.

A statue in the Vatican shows us Mithras victorious, just plunging a knife into the throat of a dying bull. (Fig. 16.)

FIG. 16. Mithras (*Vatican, Rome*).

Originally Mithras was worshipped in subterranean caverns, of which some have been found. The god is represented surrounded by animals of all kinds, and attended by two youths in Asiatic attire, carrying each a torch, one raised and one inverted. Worshippers were initiated into the mysteries of Mithras by many strange rites which professed to teach

sacred doctrine on the origin of the Universe and the fate of man after death. These rites survived to Christian times, and were the subject of great opposition from Christian teachers.

6. Aiolos (Æolus) and the Winds.[1]

Aiolos was king of the winds, and lived on a high, steep island, which later Greeks tried to identify with one of the Lipari islands near Sicily. Although Earth and Sea had often to suffer from the storms which he raised, he appears from time to time as the hospitable friend of seamen.

When Odysseus had lived for a whole month in the palace of Aiolos, he took with him on his departure a sack containing the winds. His companions opened the sack, let loose the adverse winds, and thus forfeited the favour of the gods. Aiolos was the son of King Hippotes. He had six sons, whom had married to his six daughters, and they lived an easy, jovial life together in the enjoyment of feasting and song. Under the hollow rocks of the island was the dungeon of the winds, whom Aiolos alone could control, and whom he would set free one at a time, as the Olympian gods required.

Other legends represent the winds as independent divine beings, living in separate homes, and obeying only the commands of Zeus and Poseidon.

Notos, *Zephyros* and *Euros* were gentle and beneficent winds, who brought fresh life to the fields. These three, with their brother, rough *Boreas*, have already been spoken of as sons of Eos and Astraios. The destructive whirlwinds and the parching scirocco from the south were called the offspring of Typhon.

In very early times only four chief winds were known, and they lived, as we have seen, in mountain caves and rocky

[1] J. E. Harrison, "Myths of the Odyssey in Art and Literature," ch. ii. (the Laestrygones).

islands. They were uproarious fellows, always ready for mischief, and *Boreas* was the wildest and most lawless of them all. He carried off *Oreithyia* to his northern fortress, and from this marriage sprang the winged heroes *Kalaïs* and *Zetos*, companions of the Argonauts.

The winds were chiefly worshipped as gods of navigation. Sacrifices were made to them when a ship left or entered a port. Special sanctuaries were built for them, for example, "The Tower of the Winds" at Athens, on which are still to be seen sculptures representing eight winds. The Athenians paid peculiar honours to Boreas because he had shattered the Persian fleet off the promontory of Mount Athos, and a sanctuary was dedicated to him on the promontory.

(*c*) *Gods of Healing.*

1. ASKLEPIOS[1] (Aesculapius). We have seen that Apollo exercised the healing craft, but this function belonged more specially to his son, Asklepios. The mother of Asklepios was *Koronis*, daughter of a Thessalian prince. She was slain by the arrows of Artemis before she could bring forth her child, but Apollo saved his son, took him to Mount Pelion, and gave him to the famous Centaur physician, *Cheiron*, to rear. Cheiron taught the child to hunt, and instructed him diligently in medicine till Asklepios soon became a more skilful leech than his master, and could work marvellous cures on those at the point of death. He enjoyed perfect health and vigour, was never weary of pursuing game through the forests, and delighted in clear springs, fresh air and brilliant sunshine. Asklepios was present at many a famous hunt, and legend says that he was among the comrades of Meleagros, who killed the boar of Kalydon.

[1] J. E. Harrison, "Mythology and Monuments," Div. C., Sect. xiii.

Asklepios saved so many men from death that Plouton, finding the number of his shadow-subjects decreased, made complaint to Zeus. Zeus was enraged to learn that a mere mortal had dared to resist the decrees of fate, and he struck Asklepios with his thunderbolt. Apollo took the death of his son so much to heart that Zeus was offended, and banished him from Olympos for a time. Asklepios was worshipped as a god in many places after his death, the festival of the ASKLEPIAIA was held in his honour, and temples were built to him. The most famous of these was at Epidauros in the Peloponnesos; the sick from all parts of Greece made pilgrimages to this shrine, where the god revealed to them in dreams the means of recovery. The worship of Asklepios continued till later times. In 290 B.C., when a plague was raging in Rome, ten ambassadors were sent to learn the will of the Oracle. As they entered the temple, a snake, Asklepios' sacred animal, crept out of the beautiful gold and ivory statue of the god. It followed them through the streets of Epidauros down to the harbour, and embarked with them on the ship. Joyfully they received the beast into their tent on the ship's deck, and sailed back to Italy. When they touched at Antium the snake left the ship and entered the sacred grove of Apollo, but soon returned, and did not leave them again until they had reached the Tiber, when it swam to an island in the river and there stayed. The plague ceased, and a temple was built to Æsculapius on the spot. In this way the cultus was introduced into Rome, which in its essential features reproduced that of the Greek god. Persons who had recovered by the help of the god used to write on a little tablet a short account of their symptoms and the medicines which they had used with good effect. These tablets were hung up in the temple for the profit of future patients and the instruction of physicians.

The beautiful and fertile island Kos was of great importance in the cult of Asklepios, for there dwelt the clan of the Asklepiadai, and the greatest physician of antiquity,

FIG. 17. Asklepios (*Vatican, Rome*).

Hippokrates, all of whom claimed descent from the god. (Figs. 17, 18.)

In plastic art Asklepios is represented either standing, or seated on a throne. The temple statues of the god were

usually of gold and ivory, and bore some resemblance to those of Zeus. He appears as a man of full age, bearded, and of serious and kindly aspect, or, again, as a youth resembling

FIG. 18. Bas-relief from Epidauros: Asklepios (*Central Museum, Athens*).

his father, Apollo. Asklepios has various attributes. The snake is the symbol of the underworld wisdom and mantic healing, the cock was offered to him by those who had

recovered from any sickness,[1] the staff is his divining rod, and the cup is the symbol of medicine.

Among the children of Asklepios, *Hygieia* is specially named, and he had to wife *Epione*, the soothing one. He himself, like so many other gods, was translated to the sky as a constellation.

2. *Hygieia* is the daughter, or sometimes the wife of Asklepios. She is the goddess of fresh youth and health, and appears with a wreath on her head and a drinking-cup in her hand. Sometimes a snake is coiling round her arm and sipping from the cup.

3. *Telesphoros* was worshipped in Asia Minor, principally in Pergamon. He was the genius of convalescence, and guarded those who had lately recovered from a relapse into their former illness. Telesphoros is often represented with Asklepios, or between him and Hygieia, as a little bare-footed boy, wrapped in a mantle, with a hood over his head.

(*d*) *The Muses and Mnemosyne.*[2]

The Muses were daughters of *Zeus* and the Titanid *Mnemosyne*. They were chiefly worshipped in the district of Pieria, near Olympos, a rich, well-watered country, whose springs were said to inspire those who drank of them. Hence the Muses were probably first thought of as nymphs of the springs. Their cult spread to Mount Helikon, in Bœotia, and to other places in Greece. There was a legend that Pieros, a Thracian, caused his nine daughters—to whom he had given the names of the Muses—to compete with them in song, that the mortal maidens were defeated and changed into singing-birds, who flew far and wide, thus making the names of the Muses known all over Greece. In Helikon

[1] Plato, "Phaedo" (sub fin).

[2] Oscar Bie, "Die Musen."

there was a grove, containing the sacred springs *Aganippe* and *Hippokrene*, where the worship of the Muses was carried on even in later times.

The Muses were goddesses of music, song and poetry, in fact, of all the fine arts and noble sciences. They loved the summits of Helikon, Parnassus and Pindus, with their sacred springs, and they came to the feasts of the gods on Olympos, led by Apollo, when they would delight the Immortals with their songs of the might and victories of Zeus, and even of the exploits of mortal heroes on whom the gods looked with favour. They were present at festivals like the wedding of Peleus and Thetis, where they sang their song:

"Beauty is ours.
Be this our care
To hate the foul
And love the fair,"[1]

and shared in mortal grief as at the death of Achilles. All poets and singers were supposed to be akin to Apollo and the Muses, but they punished all those who attempted to rival them in the art of music. Such were the daughters of *Pieros*, the *Sirens*, and *Thamyris*, the bard. The minstrels of olden time began their songs by an invocation to the Muse, a custom which has been often imitated by modern poets. Art collections and libraries were under their protection—hence the name Museum, which we still use. Libations were offered to the muses consisting of water, milk and honey.

"What forms are these coming
So white through the gloom?
What garments outglistening
The gold-flowered broom?

[1] See Theognis, xv.

APOLLO MUSAGETES.
(VATICAN, ROME.)

What sweet-breathing presence
Out-perfumes the thyme?
What voices enrapture
The night's balmy prime?

'Tis Apollo comes leading
His choir the Nine—
The leader is fairest,
But all are divine.

First hymn they the Father
Of all things; and then
The rest of immortals,
The action of men.

The day in his hotness,
The strife with the palm;
The night in her silence,
The stars in their calm." [1]

Sometimes the Muses are three, daughters of Ouranos and Gaia, and sisters of Kronos and the Titans.

It was only in later times that different functions were assigned to separate Muses, and distinctions made in the manner of representing them, as follows :—

1. *Klio*, the muse of history, holds a half-opened roll of parchment and a pen, while a chest containing other rolls is placed beside her.

2. *Melpomene* (Fig. 19), the muse of tragedy and elegiac poetry, is a tall, grave figure in the flowing garment worn by tragic actors. Her left foot is raised on a rock, and she holds a tragic mask in her hand. Sometimes she holds a club or some other attribute of a famous hero.

3. *Thalia*, the muse of comedy and Bacchic poetry, appears in the dress of a Bacchante, holding in one hand a shepherd's crook or a thyrsos, and in the other a comic mask (Fig. 20).

4. *Kalliope*, the muse of heroic song, is the most distinguished of the nine, and sometimes appears alone to repre-

[1] Matthew Arnold.

sent all her sisters. She is represented seated, with a tablet and pen, or standing, crowned, with a roll of writing in her hand, or again, with a trumpet wreathed with laurel twigs, through which she proclaims the deeds of heroes.

FIG. 19. Melpomene (*Vatican, Rome*).

5. *Ourania*, the heavenly one, is the muse of astronomy. A globe of the heavens, sometimes partly veiled, stands beside her ; in one hand she holds compasses, and with the other she points to the sky. She wears a crown of stars.

6. *Euterpe*, the giver of delight, as goddess of music plays the double flute.

7. *Polyhymnia* is the muse of song and eloquence and goddess of religious poetry. She is called the inventor of

FIG. 20. Thalia (*Vatican, Rome*).

Myths, and hence is represented in a thoughtful attitude. Sometimes she leans on a pillar and bends slightly forward in an attitude of quiet attention. She is partly or completely veiled, representing the hidden truth which legends present in symbolic form.

8. *Erato*, the lovely one, sings songs of love and marriage. She is crowned with myrtle and roses, and plays the lyre with many strings, often carrying a dart, the weapon of Eros.

9. *Terpsichore*, the joyful muse of the dance, has the lyre, and tambourine with little bells. Her light robe is girt up, and she is represented in dancing pose.

10. *Mnemosyne*, the mother of the Muses, was worshipped in later times in conjunction with her daughters. Her attitude is calm and thoughtful, and her hands are folded in her raiment, thus representing symbolically the inward and abstracted nature of memory.[1]

(*e*) *Mythical Minstrels.*

Since Apollo and the Muses are divinities of song and poetry in general, they take under their direct care those of the human race who are devoted to these arts. The sons and favourites of the Muses are many, and many, too, are the legends grouped about the beginnings of Greek poetry. Of these we may select a few.

1. ORPHEUS, the oldest of the Greek singers, was said to be a son of Apollo and the Muse Kalliope, and to have his home in Thrace. Some stories say that, like Herakles and Thamyris, he was a pupil of *Linos*, a famous musician of antiquity; others, that he spent his youth in Egypt, and there received instruction. He excelled every one in playing on the lyre, and sang so bewitchingly, that birds of the air, fish in the water, trees, rocks and wild beasts from their dens followed him to hear his song.

Orpheus sang of his wife, the nymph Eurydike, who had been stung in the foot by a snake as she fled from the

[1] See Slab in British Museum, Homer and the Muses.

pursuit of Astraios, and thus met her death. Orpheus, beside himself with grief, uttered a heartrending lament, and the nymphs of valleys and mountains joined their wailing to his. Moved by his mourning, the gods allowed him to bring his bride from the underworld.[1] Going down to Hades he induced Pluto and Persephone to allow Eurydike to follow him to the upper world, on condition that while he was still on his way out of the realm of shades, he should not look back. So great were his love and anxiety that he forgot the condition, he looked round to Eurydike, and she was forced to turn back, to be for ever lost to him. Orpheus returned sadly to the upper world, and wandered long in dreary desert places, abandoned to his grief.

> "He with his hollow lyre allays the pain
> Of love, and walking lonely on the shore,
> When morning rises or when evening falls,
> He mourns in music sweet Eurydice.[2]

At length he joined the expedition of the Argonauts. On the voyage he did them good service, for with his music he drowned the seductive strains of the Sirens, thus saving the mariners from death, and with spells learned in Egypt he lulled to sleep the dragon which guarded the Golden Fleece.

Orpheus came to a grievous end, being slain by Bacchantes during a wild carousal in Thrace.

> And with his dying breath, as Hebrus rolls
> His mangled body down, 'Eurydice'!
> He calls, and yet again his failing voice
> 'Alas, Eurydice'! will cry, till all
> The river banks re-echo with her name
> And weep, and mourn for lost Eurydice."[2]

The Muses buried him, and his lyre was placed as a constellation among the stars.

[1] Paus. ix. 30.

[2] Virg., "Georg." iv. 453 sq.

The fame of Orpheus spread all over Greece. He was looked on not only as a distinguished singer, but as a man possessing the gift of prophecy from the gods. The doctrine of the service and oracles of the gods, ascribed by tradition to Orpheus, was common to all the nations of Greece, and was connected with secret rites, for which a special initiation was required, and which developed into the Orphic mysteries.

2. Another legendary representative of the art of song was *Thamyris*. The Greeks thought that Thamyris, like Homer, was blind, for it was a common idea in antiquity that those who ventured to come into close relations with the gods and to surprise the secrets of Nature, lost their eyesight. The blindness of Thamyris was a punishment from the gods, for he and his daughters had been foolhardy and arrogant enough to vie with the Muses in the practice of their own art.

3. *Linos*[1] was a son of the Muses, in his life an inspired singer, mourned after his untimely death in moving dirges. It was Apollo who slew Linos, in anger at his rivalry, as one legend says, according to another by an accidental cast of the discus. This signifies the destructive power of the sun's disc, which makes all nature pine and wither in its fierce summer glow. In another legend the youth, like Actaion, is torn to pieces by his own hounds maddened by the heat of the dog-days.

4. *Musaios* was an Attic singer. He is called a son of Selene, the moon goddess, and a pupil of Linos or the Muses, and is said to have made the Eleusinian worship of Demeter the chief theme of his songs.

5. *Arion* is a well-known legendary figure. He was saved from the sea and brought ashore by a dolphin, the animal which loves music and is sacred to Apollo.

[1] J. G. Frazer, "The Golden Bough."

6. *Amphion*, a son of Zeus and Antiope, was inspired by Apollo and received a lyre from him. When he and his twin-brother Zethos together entered on the sovereignty of Thebes, they built mighty walls round the town. Zethos, with gigantic force, prepared great blocks of stone for the wall, and as soon as Amphion began to play, the stones fitted themselves into their places of their own accord, obeying the spell of his music.

(9) Ares[1] (Mars).

According to the Greeks, *Ares* was a son of Zeus and Hera. By some he has been thought to represent the wind, but this signification, if it ever belonged to him, soon fell into the background, and he appears as god of war, conflict and rage of battle. He is the wildest of the Olympian gods, finding his only pleasure in slaughter and destruction.

In this aspect he forms a strong contrast to Pallas Athene, goddess of the ordered fray of knightly warriors, who in many legends appears as his opponent. In the battle of the giants Ares is said to have fought for Zeus, and to have been kept a prisoner for some time by the giants. In the Trojan war he helped the Trojans, especially their leader, Hector; but he was wounded by Diomedes, whom Athene assisted. Homer says in the Iliad that he fell to the ground with a roar as of ten thousand warriors in the fight, and that in his fall he covered seven roods of land.[2]

Later legends make Aphrodite the wife of Ares, and in works of art they are often represented together.

Other goddesses and mortal women bore him numerous

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[1] A. Voigt, "Beiträge zur Mythologie des Ares und der Athena."
H. D. Müller, "Mythologie der griechischen Stämme."
L. Preller, "Griechische Mythologie" (Ares).

[2] Iliad, xxi. 406.

sons. Of these the most famous are: *Meleagros*, prince of Kalydon, and slayer of the Kalydonian boar, *Kyknos*, slain by Herakles, whose murder Ares would have avenged on Herakles, had not Zeus, with his thunderbolt, separated his

FIG. 21. Ares (*Villa Ludovisi, Rome*).

two strong sons, *Parthenopaios*, one of the leaders in the attack of the Seven against Thebes, *Oinomaos* of Elis, who is famous for his bloody chariot-races.

Later heroes are called sons of Ares, not in reference to

any mythical descent, but simply as an expression of their strength and courage.

Ares had a sister, *Eris* (Discord), a terrific goddess, who ran before his chariot when he went to war.

Early Greek art represents Ares as a bearded man in full panoply of arms, not specially distinguished from the warriors who accompany him. The later artists conceived him as a young beardless man, with strong, well-knit frame, not armed, but wearing the helmet as a symbol of his war-like character. (Fig. 21.)

The Areopagos in Athens bore his name. Because capital causes were decided by this Court, it was said that Ares had himself been brought before it in consequence of a quarrel with Poseidon, and that the gods had acquitted him. Another story said that the Amazons, when they pitched their camp on this rock over against the citadel, had sacrificed to Ares and given his name to the place. The real origin of the name is doubtful.

In the train of Ares we find his legendary son and servant, *Enyalios*, his faithful companions, *Deimos* and *Phobos* (Fear and Horror), *Enyo* and *Eris* (Strife and Discord), goddesses of dreadful war that lays cities waste, and the *Keres*, gloomy Fates of the battle-field.

The Romans gave to the worship of Mars a much more important place than the Greeks did to that of Ares, for they boasted themselves genuine descendants of *Marspiter*, the god of war.

To the simple shepherd races of Italy in early times Mars was a god of spring, who made the fields fruitful, the flocks numerous, and the tribes of man prosperous. The sparrow, emblem of the mysterious forest, and the ox were sacred to him, and so were the crafty wolf and the war-horse, who symbolize some of the god's later and more popular

attributes. Mars shared with Jupiter the sovereignty of the Italian races, and was specially honoured by the warlike Romans as the protector of their mighty empire. The founders of Rome, Romulus and Remus, were sons of Mars, and being exposed after their birth they were suckled by a she-wolf, the god's sacred animal.

There were many stories of help given by Mars to the Roman armies. In 292 B.C., when the Romans had marched against the Bruttii, and the consul was hesitating to give the signal of attack, the god, in form of a stately youth, went through the Roman lines and incited them to go forward. He placed storming-ladders against the wall, and was the first to scale the fortress, thus leading the army to victory. When the soldiers were about to award to him the conqueror's prize, he had vanished, and then they knew that it was *Mars Gradivus* (Mars the Leader) himself, who had come to the aid of his people.

Bellona is called sometimes the wife, sometimes the sister of Mars. She accompanies the god with her dreadful attendants, *Pavor* and *Pallor* (Fear and Pale Horror), the demons of battle fright.

Of the many spots dedicated to the worship of Mars, the most important is the Roman Campus Martius, a wide open space, where, from earliest times, the Roman youth carried on their exercises and games of war, and on which, as late as imperial times, no building was allowed. In times of peace the soldiers were regularly drilled there, and once a year, in the month of March, the populace in festal attire gathered round the simple altar of Mars to view the games, and to join the priest in his prayer for the welfare and continuance of the state.

After the races one horse of the victorious team was sacrificed to the god, and the inhabitants of the oldest

Roman townships fought for the head, which was supposed to bring luck to the possessor. The tail of the animal was taken to the Sanctuary of Vesta, and from the blood were prepared cakes to be used at the next festival.

The spoil of the battle-field was devoted to Mars. Every Roman general, before marching to battle, appeared in full armour in his temple, touched the sacred shield and spear of the god, and pronounced the words, "Mars, watch over us." Legend said that the shield, the *ancile*, had fallen from Heaven before King Numa Pompilius when he was praying. He had caused eleven others exactly like it to be made, and had placed them all in the temple of Mars. These shields and the sacred spear were under the care of the *Salii*, or priests, who every year celebrated a feast of thanksgiving, and worshipped Mars in half-warlike, half-priestly garb, with processions and ancient hymns.

In primitive times human beings, especially captive enemies, were sacrificed to Mars. This cruel custom was afterwards abolished, and the sacrifices consisted of booty taken in war, horses, rams and dogs, for these animals, with the wolf, the cock and the sparrow, were sacred to Mars.

The numerous Italian bronze figures of Mars, often of very rude and imperfect workmanship, usually represent him in his aspect as Gradivus, stepping eagerly forward, in full armour and with lifted spear.

10. APHRODITE[1] (Venus).

Aphrodite was goddess of love in its fullest meaning. The very earliest myths of Eastern peoples contain some symbolic representation of the fertility of nature. The

[1] Tümpel, "Ares und Aphrodite."
J. E. Harrison, "Mythology and Monuments" (Aphrodite).
H. W. Engel, "Kypros."

worship of a Syrian or Phœnician goddess of love, *Astarte*, was brought by means of trade communication through the Mediterranean islands to Greece and Italy. Legends about this goddess present great variety, but the root idea of a divine productive power in nature is common to all.

The cultus of Aphrodite, in its passage from Asia to Greece, naturally first gained a foothold in the islands of the Ægean Sea. Cyprus, an island which carried on a flourishing trade between Phœnicians and Greeks, was very early the home of an Aphrodite cultus. There and in Kythera she was worshipped as *Ourania*, the heavenly one.

A later and very favourite legend tells of the birth of the goddess from the sea foam; another, which never gained such popularity, made Aphrodite the daughter of Zeus and Dione, an ancient goddess of Dodona.

As Ourania she was represented armed, not only in the ancient sanctuary of the island Kythera, but in Sparta, Corinth and other places. In her temple of Knidos, in Karia, stood her most famous statue, by Praxiteles.

The Aphrodite from the sea naturally soon became the goddess who brings good luck to sailors, and as such she was worshipped by the trading inhabitants of coast towns and harbours. Gardens and groves owed their fresh green to her tending, and all flowers their bloom, especially roses and myrtle; the beasts of the field under her care paired and brought forth their young, and they would follow her in troops as she walked through the forests; the bond of marriage and family affection were under her protection, and as Pandemos she was guardian of the state.

Although in later times the graceful, soft and luxurious aspects of Aphrodite become more prominent, she was known in early times as a goddess of war.[1] The old

[1] Thraemer, "Pergamos."

images of Aphrodite Ourania are distinguished by armour, and Homer tells us how effectually she protected the Trojans, especially Anchises and her favourite son Aineias.

Innumerable legends group themselves round the charming figure of Aphrodite, and tell how she loved gods and mortal men. To symbolize the inexplicable magic of her influence, it was said that the goddess possessed a girdle of spells, which she would sometimes lend to mortals. In Lemnos Hephaistos was honoured as her husband; in Thebes, Ares. Anchises, the Trojan king's son, was beloved by her. One of the most beautiful stories is that of her favourite, the blooming shepherd boy *Adonis*, who was killed in the chase by a wild boar. The goddess was inconsolable in her grief, and would not leave the dead body of the youth. At last, in pity, the gods agreed that her beloved should pass the summer half of the year with her in the upper world, the other half in the underworld with Persephone. Thus in the form of Adonis is represented the growth and bloom of spring and summer, and in his death the harvest and winter sleep of vegetation. Throughout Asia Minor and in Cyprus this natural alternation was celebrated in the summer feast of Adonis.[1] A statue of the youth was exhibited, all the ritual of a solemn burial was performed, and the gloomy hymns of lamentation ended in the joyful cry, "Adonis lives and has risen again," thus representing the expected return of spring.[2] Legend says that *Kinyras*, the Cyprian, was the first priest of Aphrodite, and the first poet who sang the mournful Adonis songs.

In Asiatic legends we hear of other favourites and foster-children of Aphrodite. There were some of these whom all her gifts and favours could not save from death. Paris, for

[1] J. G. Frazer, "The Golden Bough," vol. i.

[2] Theocritus, Id. xv.

example, was fated to perish in Troy with his father's race, although the goddess had given him the fairest wife in Greece. But Anchises and Æneas enjoyed the protection of Aphrodite till they landed in Italy.

Many legends represent Aphrodite as the goddess of love. She inspired *Medeia* with such passion that she left her father and native land to follow Jason. She took unhappy lovers under her special protection, but punished severely those who dared to withstand her will. Hippolytos[1] knew this to his cost when he was ruined by the passion of his step-mother, *Phaidra*, and *Narkissos*, when he spurned the affection of the nymph *Echo*.

By a natural transition Aphrodite becomes goddess of marriage and the wedded state. Her temple and oracle at Paphos were well known, and thousands came together to celebrate her festival there.

Aphrodite *Anadyomene* (sea-born) was supposed to grant a calm sea and a prosperous voyage, and hence was worshipped by fishermen and sailors. On the island of Aigina a double festival was customary: first a sacrifice to Poseidon, then a wild, joyous carnival in honour of Aphrodite.

The ram,[2] the goat and the hare were specially sacred to Aphrodite as emblems of fertility; the dolphin, the swan and the shell are her sea emblems; in the East and in Greece doves were sacred to her, and a team of them drew her car; in Elis her emblem was a tortoise. The goddess loved myrtle, roses and other beautiful flowers, apples and all sweet fruits.

In early times the goddess was represented, in Paphos and other places, by a shapeless stone or rude sculptures. Her

[1] Euripides, Hippolytos. Introductory Essay to the same by Wilamowitz-Möllendorff. 1891.

[2] J. E. H., "Mythology and Mon.," Div. B, Sect. xi. and Div. C, Sect. xiii.

type gradually developed into the form of a beautiful stately woman. Sometimes she is in armour, and in later times, under the influence of Praxiteles and Apelles, she is represented nude, in various attitudes. As the goddess who

FIG. 22. Venus (*Capitol, Rome*).

grants victory she is a majestic and powerful figure, usually with one foot supported. As goddess of beauty she is young and graceful. (Fig. 22.)

In Italy the month of April, when flowers and plants spring afresh, or as the myth would say, when Adonis

returns to the upper world, was dedicated to *Venus*, the old goddess of spring, under whose protection stood the prosperity of citizen and state. In later times the Aphrodite of the East and of Greece usurped the worship of the original Italian *Venus*, whose statue was said to have been brought to Rome by her son Æneas. Venus was worshipped on the Aventine hill as *Murcia*, goddess of vegetable fertility, peacemaker between the Romans and Sabines, and founder of civic concord. She was called Cloacina, and as death-goddess she was named Libitina. As *Venus Victrix* she resembled *Victoria*, was worshipped by warriors and had a sanctuary on the Capitol. As *Venus Genetrix* she was, first, mother of Æneas and founder of the Julian Imperial race, and in a larger sense ancestress and protectress of the Roman people. In later times Venus, like Aphrodite, became the goddess of love and reckless enjoyment, and as such was very widely worshipped.

II. Attendants of Aphrodite.

(*a*) *Eros*[1] (*Amor*) *and the Erotes.*

Eros appears among the Greeks in two very different forms. He is in some Theogonies, that cosmic force who brought harmony and order into the confused mass of antagonistic elements which existed in the beginning and formed Chaos. He united kindred substances, and separated those which were of different kinds. In the age of the famous philosophers, when men were trying to penetrate deeper into the origin of the universe, there was much talk of this Eros.

The Eros who was the object of popular belief as a real god

[1] Furtwaengler, "Eros in der Vasenmalerei."

was a son of Ares and Aphrodite, or, according to a different version, the divinity who, with Peitho and the other gods, received the goddess of love as she rose from the sea. This scene was represented by Pheidias on the base of the throne of the Olympian Zeus.

The Eros of still later times was the youngest and fairest of the gods, whose omnipotence could subdue both gods and men.

Although the human aspect of Eros was the more prominent in popular belief and in art, his worship as the creative force of Nature continued to flourish, as in Thespiai, for instance, where his most ancient emblem was a rough stone.[1] Eros was worshipped as Victor at Sparta, Thebes, Athens and on several islands, and as personification of the love of fatherland by Spartans and Cretans, who sacrificed to him before joining battle. In Athens there was an altar to him, and also to *Anteros* (love in return). The festival of the EROTIDIA, held at Thespiai, in Boetia, was a favourite one, and survived into later times. The gymnasia, where the Hellenic youth practised knightly and soldierly exercises, were specially sacred to Eros as the protector of good fellowship and friendship among youths and men.

The famous sculptor, Praxiteles, represented Eros as a graceful youth verging on manhood. Later than this Eros is a roguish mischievous boy, sparing neither gods nor men with his unerring darts. His power over the Immortals is shown by their attributes which he holds in his hands. He may be seen, for instance, with the gigantic club of Herakles. Although Eros was not one of the high Olympian gods, he was a pleasing figure to the Greeks in art and poetry as a personification of the omnipotence and eternal youth of Love. Philosophers and tragedians had

[1] Paus. ix. 27.

much to say of Eros. Poets who sang of love and pleasure, and the blessed Golden Age, were called Erotic.

Eros, as a boy, is winged. (Fig. 23.) Sometimes he holds

FIG. 23. Eros (*Capitol, Rome*).

the bow and quiver, or has a burning torch in his hand, to show the fiery power of his inspiration. In this aspect he inspires youths who march to battle. Sometimes he plays the lyre, riding on an eagle, a lion or a dolphin, or driving

stags or boars, for love can tame the wildest beasts. One of the loveliest stories of later antiquity is the myth of the union of Eros and Psyche. Psyche is the soul, and was thought of as a delicate butterfly or a slender girl with butterfly wings. Hence in representations of the creation of man, Athene places a butterfly on the head of the inanimate body formed by Prometheus ; or Hermes, as leader of souls, brings to Prometheus a Psyche with butterfly wings.[1]

Psyche was the daughter of a prince on the island of Crete, or, in another version, of the Sun-god, and was dowered by the gods with such exquisite beauty that she was admired above Aphrodite, and thus aroused the jealousy of the goddess, and of her own sisters, who were less beautiful than herself. Aphrodite commanded Eros to punish Psyche by inspiring her with an infatuation for some despicable creature, and Eros—

> "Had still no thought but to do all her will,
> Nor cared to think if it were good or ill:
> So, beautiful and pitiless, he went,
> And toward him still the blossomed fruit trees leant,
> And after him the wind crept murmuring,
> And on the boughs the birds forgot to sing."[2]

But when he saw Psyche he fell in love with her on the spot. In the meantime her father had consulted the oracle of Apollo, and had been directed to clothe his daughter in mourning garments, and lead her to a rock, where she should become the bride of a winged dragon. With grief and lamentation he obeyed this cruel command. As soon

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[1] Maxime Collignon, "Essai sur les Monuments Grecs et Romains relatifs au Mythe de Psyche."
Andrew Lang, "Custom and Myth." (Chapter on Cupid, Psyche, and the Sun-frog).
"The Marriage of Cupid and Psyche," done into English by W. Adlington, edited by Andrew Lang.

[2] W. Morris, "Earthly Paradise."

as Psyche was alone upon the rock she was hidden by a cloud, lifted by gentle breezes, and wafted to a beautiful castle. Here every night, as soon as it was dark, she was visited by Eros, but she could not see him, nor did she know

FIG. 24. Eros and Psyche (*Capitol, Rome*).

his name, and she was strictly warned not to attempt to find out who her lover was. But when Psyche's sisters came to her to see her wonderful castle, they persuaded her to take the first opportunity of satisfying her curiosity. So Psyche

took a lamp, stole softly to the side of Eros, and bent over him. When she saw that the sleeping youth was Aphrodite's son she was so startled that she let a drop of hot oil fall on his naked shoulder. The god awoke, bitterly rebuked her curiosity, and left the castle. Psyche was inconsolable, and wandered over the whole world to find her lover. On her way she came to the palace of Aphrodite, who detained her, imposed slave's labour on her, and at last put her courage to the severest test by commanding her to go to the realm of Shades and fetch a casket of ointment from Persephone. All this time Psyche was supported by the secret presence of Eros, else she must have succumbed to her hard trials. When she had fetched the casket and opened it, stupefying fumes arose from it, and she sank fainting on the ground. Now Eros could contain himself no longer, he hastened to her, took her in his arms, and lovingly called her back to life. The anger of Aphrodite was appeased, and the lovers were wedded, with great rejoicings, in presence of all the Olympian gods. (Fig. 24.)

It is not difficult to attach an allegorical meaning to this beautiful tale. It is the story of human life. The soul who has once transgressed the divine command must suffer sorrow and misfortune, until, chastened and purified, she is ready to enter on the enjoyment of pure and real happiness.

Poets and artists multiplied the figure of Eros, and conceived of a number of little Love-gods, or Genii, in the form of pretty children. They are found in the train of Aphrodite or of Dionysos, are called *Erotes* and may constantly be seen in ancient pictures and sculptures. They have been a favourite subject, too, with later artists, even down to modern times.

(*b*) *Anteros, Himeros, and Pothos.*

Anteros means love in return. *Himeros* and *Pothos* ex-

press longing and desire. At first they are only qualities of Eros, afterwards they are separate persons, and accompany him.

(*c*) *Peitho* (*Suada*).

Peitho is one of the female attendants of Aphrodite and personifies the power of persuasion. The Greeks call her a daughter of Aphrodite, and at Athens and Sikyon the two goddesses were worshipped together. It is said that Theseus introduced her worship into Athens after he had persuaded the different tribes of Attica to found a common city.

(*d*) *Hymen, or Hymenaios* (*Hymenaeus*).

Hymen was the god of marriage, joyous wedding feasts and mournful songs. The accounts of his origin differ ; he is called the son of Apollo or of Kalliope, of Dionysos or of Aphrodite. He is really a personification of the bridal song, at first honoured as a mortal, then raised to divine honours. The fable says that Hymen was a poor boy of such delicate beauty that he looked like a girl. He loved a charming Athenian maiden, but had no hope of being allowed to wed her, so in order to be near her he disguised himself as a girl, and took part in the feast of Demeter at Eleusis. In the midst of the festival a gang of pirates suddenly rushed out of an ambush and carried off Hymen and the maidens to their ship. They landed with their prey on a desert island, and there they became drunk and sank into a deep sleep. Hymen seized the opportunity, and with the help of the maidens took away the robbers' weapons and slew them. He then sailed back to Athens alone, and promised to the Athenian parents, who were in deep grief for their loss, to bring back their daughters safe and sound if they would give him to wife the maiden he loved. This they solemnly

promised. Hymen took with him a small force of men, returned to the desert island, brought the maidens safely back to Athens, and was married to the maid he loved. As fortunate hero of the sea he was called Thalassios, and he was so happy in his marriage that his name was invoked at weddings, and that he himself finally became a god as founder and protector of wedlock. At wedding feasts flowers and wreaths were offered to him, while the solemn hymeneal chant was sung.

Hymen was a playmate of Eros in the train of Aphrodite. His seat was with the Muses on Mount Helikon, in Bœotia. One legend says that after singing the wedding hymn for Dionysos and Ariadne, or Althaia, he lost his voice and expired. He is always the emblem of youthful charm, of pleasure and song.

(*e*) *Charites* (*Gratiae*).[1]

The *Charites* were worshipped all over Hellas from very early times as goddesses of grace, charm, beauty and merriment, and as givers of prosperity. Their cultus was localized at Sparta, Athens, Crete and Orchomenos. Games had been held in their honour in Crete ever since the reign of the legendary King Minos. At Orchomenos was their oldest sanctuary, and there they were represented by three rough stones, said to have fallen from heaven. The myth of the Charites probably arose from the natural freshness and beauty of the world in spring, and their function, as tenders and fosterers of this early growth, was gradually extended till it included everything graceful and beautiful. The poets, especially Pindar, developed this idea further, and it is to them we owe the notions of moral fitness and beauty, mirth,

[1] "Mythology and Monuments, Athens," J. E. H., Div. D, Sect. xv.

prosperity and happiness, which we associate with the name of the Graces.

These divinities were represented as maidens, pure, young and charming, dancing and playing, crowned with roses, the flower of Aphrodite, and other blossoms of spring. They were the constant attendants of Aphrodite, always ready to do her service; they lived with the Muses near Mount Olympos, and would often appear before the gods at their feasts to charm them by their graceful dancing or sweet singing.

The Charites are sometimes called daughters of Zeus and the Okeanid *Eurynome*, sometimes of Dionysos and Aphrodite. Their number is variously given. The names of *Aglaia*, *Euphrosyne* and *Thalia* probably come from Orchomenos; in Sparta there were only two, *Kleta* (Shining one,) and *Phaenna* (Light); in Athens also there were two, *Auxo* and *Hegemone*. In the Iliad, however, a whole bevy of Charites, older and younger, is honoured, and of these *Pasithea* was the youngest and most beautiful. Another story made *Aglaia*, the youngest, the bride of Hephaistos, probably meaning thereby that the works of art of this god were perfect in beauty. Poetry owes its adornment to the Charites, Athene cannot dispense with their aid in her serious studies, nor Hermes in his eloquence. All this shows how highly the Greeks valued grace and charm, and how they made its attainment one of the aims of life.

The Charites were worshipped in their sanctuaries sometimes alone, sometimes with other divinities, as Aphrodite, Apollo and the Muses. The CHARITESIA were celebrated every year in their honour, with competitions in music and dancing. At banquets the first cup of wine was dedicated to them.

In early art the Charites are completely draped, later

they are slightly draped or nude, usually linked as for the dance. Roses, myrtle, ears of corn and fruit show their function as givers of increase. A lyre or other musical instrument marks their connection with festal enjoyments.

12. Hephaistos (Vulcanus).

Hephaistos, according to the Greeks, was a son of Zeus and Hera. He is a personification of the inner volcanic fire of the earth.

Although the poets speak of quarrels between mother and son, yet on the whole Hephaistos is on good terms with Hera. Zeus, on the other hand, had a grudge against Hephaistos because of his frequent opposition in his mother's behalf, and is said once to have taken him by the foot and thrown him out of Olympos. Hephaistos fell a whole day long, as the thunderbolt falls from the sky, and at sunset found himself, with scarcely any breath left in his body, on the island of Lemnos. The barbarous folk called Sintians received him and tended him kindly.[1]

There is another legend to account for his lameness, which says that Hera was ashamed of Hephaistos when he came into the world because he was so small and feeble, like the spark from which the fire begins, and that she cast him out of Olympos. He fell into the sea, where Thetis and Eurynome received him; he passed a long time in the dwellings of the sea-gods, and made many works of art.

With all his strong arms and powerful frame Hephaistos was lame. For this physical failing he was often made the butt of Olympian jests, but his skill in forging and fashioning metal brought him high honour, for the lordly houses of Olympos owed their adornments to his craft. One of the

[1] Homer, Iliad, i. 590.

things which he made while he abode with Thetis was an ingenious golden throne with invisible bonds. This he sent to Hera, in order to take revenge for his expulsion, and when the goddess sat on the throne the bonds fastened her down, so that not even the power of Zeus could loose her.

Dionysos alone was able to appease the wrath of Hephaistos against his mother and to lead him back to Olympos, and through his intercession Hera was freed from her chair.[1]

The Greek conception of Hephaistos as the god of the forge-fire, which melts metals and prepares them for use, naturally became associated with volcanic districts. Hence Lemnos, with its volcano Mosychlos, active till later times, was the place where he fell, and Lower Italy was the district where he and his journeyman smiths, the gigantic Kyklopes,[2] produced their great works in metal. In later times Hephaistos became the protecting divinity of all metal-workers in Athens, who celebrated a great yearly festival, the Chalkeia, in his honour. The chief feature of this festival was a torch race of youths. Whoever first reached the goal with his torch alight received the prize.

The ancients usually ascribed all good metal-work to Hephaistos, the weapons of Achilles, for instance. Almost every god had received presents from him, and specially famous was his brazen house on Olympos, where the mighty artificer had built himself a smithy. He had fashioned two maidens of gold to wait on him, and had given them speech and motion; for the hall of the Olympian gods he had contrived ingenious tripods, which moved of themselves; the thunderbolts of Zeus, the trident of Poseidon and the invisible cloud-cap of Pluton, were all works of Hephaistos.

[1] "Mythology and Monuments, Athens," J. E. H., Div. C, Sect. xii.
[2] Theokritos, Idyll xi.

Other contrivances of the god, besides the throne of Hera, show his mischief and cunning—for example, the invisible net which caught Ares and Aphrodite, and which only he himself could loose. His workmen and companions, the *Kyklopes*,[1] the *Daktyls*, and the *Telchines* in Lemnos, were at once famous artists and mischievous Kobolds, thus corresponding to the strange contradictory nature of subterranean fire, which fosters vegetation and destroys it.

As the Graces must have something to do with all works of art, the Greeks gave Aglaia, one of the Charites, to Hephaistos to wife. The later legend of the marriage of Hephaistos with Aphrodite, goddess of beauty, may perhaps be referred to the same idea.

The worship of Hephaistos was carried on in South Campania, Sicily, near Ætna and in Attika, but most of all in Lemnos. Here he was honoured every year with strange rites. For nine days there was no fire on the island, and it was only after a sacred trireme had brought the consecrated flame from Delos that fires could again be lighted in houses and workshops. At the foot of Moschylos stood the ancient temple of the god, on the legendary spot where Prometheus had stolen the heavenly fire. On Mount Ætna Hephaistos had a temple guarded by dogs, who had the gift of knowing the pious from the profane.

The APATURIA was an Athenian festival celebrated to Hephaistos and Athene in conjunction. It consisted of sacrifices on the hearth, with blazing torches, festal garments and hymns in praise of the giver of fire. This was the feast chiefly of smiths, potters and workers in brass. Attic legend said that Athene was beloved by Hephaistos, that she rejected his offers, but took Erichthonios, his son, born of Ge, under her special protection. (Fig. 25.)

[1] "Myths of the Odyssey" (Cyclops), J. E. H.

Hephaistos appears in art as a bearded man of ripe age, with a grave furrowed countenance, scantily clothed, working the forge in company with his comrades. He is often distinguished by a Greek workman's cap, but his lameness is not usually indicated. On vase paintings the scene of the return of Hephaistos to Olympos is often depicted. He rides upon a mule, draped, wearing a wreath and holding hammer and tongs in his hand, and is led by Dionysos.

The Roman legend said that Romulus was the first to

FIG. 25. Cylix: Birth of Erichthonios (*Berlin Museum*).

build a temple to *Vulcan*, and to institute the VULCANALIA. On the 23rd of August, in the sanctuary on the Campus Martius, a sacrifice of fish was offered, to ward off ill-luck from the use of fire and light during the darker half of the year. The evening lamp was on this day lighted for the first time, and announced the beginning of winter's work. As god of smiths and artificers, Vulcan was also called *Mulciber*, softener of metals, and like Hephaistos, he was supposed to have a workshop in the volcanic region.

13. Hestia[1] (Vesta).

Hestia, sister of Zeus and Hera, and daughter of Kronos and Rhea, was honoured by Greeks and Romans as goddess of the domestic hearth-fire. She was the real protectress of the family; in each house the hearth was her sanctuary and the whole household assembled every day round it for worship. (Fig. 26.) A sanctuary of Hestia, with sacred fire burning on it, was found in every council house, and when colonists started for a distant settlement they always took with them some of this sacred fire, that they might secure the favour of the goddess in their new home, and still remain members of their mother state. Every undertaking was begun by a libation to Hestia on her altar. If the fire went out it must not be rekindled from any common source, but only from the fire of another sanctuary.

Hestia was not only the centre of the individual city, but the protecting divinity of state confederations. In Delphi, at the "navel of the earth," where the oracle of Apollo, as the supreme authority in matters of religion, was frequented by all Greek races, she received peculiar honour, and in the council house at Olympia her eternal fire burned.

Hestia rejected all wooers, even Apollo and Poseidon. She remained a virgin and was regarded as the goddess of chastity.

Although the worship of Hestia flourished all over Greece, no separate temples were dedicated to her. She had a sanctuary in every house and council hall; at every burnt sacrifice to other gods libations of water, oil and wine were offered, and a prayer addressed to her. Her own special offerings were young corn, the first of the autumn

[1] August Preuner, "Hestia-Vesta."

J. G. Frazer, "The Prytaneum," in the Journal of Philology, vol. 14, 1885, p. 145.

fruits and young heifers. Her priestesses must remain virgins.

In Rome there was a temple to *Vesta*, supposed to have been built by *Numa Pompilius*. It was round in shape,

FIG. 26. Hestia (*Rome*).

and on the altar in the middle a fire burned, which was never extinguished; the temple was open during the day and closed at night; the Palladium, a small wooden image of Minerva, which was said to have fallen from heaven

into the citadel of Troy, to have been brought thence to Greece, and afterwards to Rome, was kept in strict seclusion inside, for in popular belief the continuance of the state depended on the preservation of the image. Vesta had six priestesses in Rome, called Vestal virgins, whose duty it was to keep up the sacred temple flame and to offer prayers and sacrifices for the welfare of the state. They were appointed to this sacred service by the high priest, Pontifex Maximus. Their clothing was a white robe, a veil and the priestly fillet. Between the age of six and ten they entered on their office, and vowed to remain chaste servants of the goddess for thirty years. When this time was expired they might lay down their office and marry, but those who did so were popularly supposed to incur the displeasure of the goddess to whom they were devoted. Vestal virgins were greatly reverenced, and enjoyed many privileges. Their person was inviolable, they were not subject to paternal rule, and they might freely dispose of their property. When they went in solemn procession through the streets of Rome the lictors carried before them the fasces, bundles of rods containing axes, the symbol of authority, a distinction which they alone shared with the consuls, and if on such an occasion a condemned criminal met the procession, he might claim a pardon.

This great reverence to the person of the Vestals had its counterpart in the severity with which their transgressions were punished. If a Vestal allowed the sacred fire on the altar to go out—that fire which might only be re-lighted by holding a burning-glass to the pure rays of the sun—the high priest scourged her with rods in a dark chamber. For any offence against chastity she was buried alive on the "Field of Crime." She was placed in an underground chamber with a couch, a burning lamp and a little bread and water,

the roof was closed and covered with earth, and she was left to die. Her seducer was publicly scourged to death. When this happened the whole town was stirred by horror at the sight of the deeply-veiled litter in which the Vestal was carried to her doom. It was a day of public mourning, prayer and expiatory sacrifice to appease the offended goddess.

The institution of the Vestal virgins was ascribed, like so many other developments of religion, to King Numa Pompilius. Their number was at first two, afterwards four, and was increased by Servius Tullius to six. They were always chosen from the noblest families of the city.

Romulus and *Remus*, the founders of Rome, were, according to the legend, sons of Mars and Rhea Silvia, a Vestal.

Every year on the 1st of March the sacred fire on the hearth of the goddess was renewed; from the 9th to the 15th of June the temple was cleansed and purified, and on the same days the feast of the VESTALIA was celebrated. Women made pilgrimages to the temple, and brought offerings of food in clay vessels; millers and bakers, because they cook food on the hearth, had a special share in the festival, and even the asses who turned the millstones were not forgotten in the distribution of provender.

14. DOMESTIC AND FAMILY DIVINITIES OF ROME.

(*a*) *The Penates.*[1]

These divinities are peculiar to Roman mythology. They are the spirits who protect human dwellings, and were worshipped with Vesta as gods of the family and of the state.

[1] { L. Preller, "Römische Mythologie."
J. G. Frazer, "Prytaneum," etc.

They take their name from the penus, the daily food which was prepared by fire in their sanctuary, the hearth which they shared with Vesta. The Penates belonged to the family, and took the welfare and success of the household under their special care. They were supposed to be present at every meal, and food was handed to them on silver plates. In the *Atrium*, or hall, where the every-day life of the family went on, the little images of the Penates were to be seen. In old times these images were rudely-fashioned blocks of wood, but later they were replaced by costly statues.

The *public Penates*, protectors of the Commonwealth, had a temple of their own in later times. In the round temple of Vesta there were two Penates—images of great sanctity, representing two seated youths with spears. They perished in the fire in the reign of Nero.

(*b*) *The Lares.*

The Lares were, like the Penates, protecting divinities of the home, but differed from them in character. They were the disembodied spirits of the dead who hovered over their posterity to bless and guard them, and who lent their aid in birth, death, marriage, travel and all vicissitudes of family life—hence they were worshipped in the Atrium, where their images were set up, and on every festal occasion offerings were brought to them. The Lares extended their beneficent care to fields and vineyards, streets and paths—hence they were greeted with gifts of wreaths and flowers.

The Lares publici, or compitales, received the state worship which Servius Tullius, himself called the son of a Lar, was said to have instituted. Little shrines were erected to them in different parts of the town, and their festival, the COMPITALIA, which fell soon after the Saturnalia, was celebrated in town and country with dancing and

other popular amusements. The Lares of the home were worshipped specially on the Kalends—*i.e.*, the first of each month. Rich or distinguished persons had in their house a LARARIUM or domestic chapel, where the images of the Lares were preserved, and where the head of the house offered prayer and sacrifices.

(*c*) *The Manes.*

These were the spirits of the departed, purified and refined by expiatory funeral rites, and living on in peace after death in the depths of the earth. They were worshipped at their tombs.

(*d*) *Larvae and Lemures.*

Unlike the Lares and Manes, who were the spirits of the good departed, the *Larvae* and *Lemures* were ghosts of those who had either died a criminal's death, or been buried without due atoning rites. These unquiet spirits wandered homelessly over the earth, haunting their former dwellings and kindred.

> In consecrated earth
> And on the holy hearth,
> The Lares and Lemures moan with midnight-plaint.[1]

They were malicious tormentors, who could not even leave the dead in peace. In order to ward off their evil influence three nights in the month of May were set apart for ritual purifications, performed by each father of a family. These LEMURIA were said to have been instituted by Romulus to quiet the ghost of his brother Remus. It was commonly believed that ghosts, appearing in the form of skeletons, would affect with madness those whom they visited.

[1] Milton, "Hymn on the Nativity."

15. Janus.

Janus was unknown to the Greeks, but was one of the most important and widely-worshipped gods of Rome. To him was ascribed the origin of all things, the succession of years, the alternation of the seasons, the vicissitudes of fortune, the continuance of the human race and its progress in agriculture, art and religion.

In the popular legend Janus was an old King of Latium in the Golden Age, who ruled when gods and men walked the earth together, who founded temples and sacred rites and taught men many useful arts. As the god of beginnings the first days of each month, and particularly the first days in the year, were sacred to him—hence the first month was called January. As the keeper of the gate of Heaven, whence the sun issues, he was invoked at the beginning of each new day.

In everything that the Romans undertook, they paid great attention to prognostications and omens. Hence the beginning of any enterprize was very important, and was always considered to depend on the good will and approval of Janus, even after Jupiter had signified his consent. If the beginning was good a good issue might be expected. Therefore at all sacrifices a libation was first poured out to Janus, and in all prayers he was named first, even before Jupiter.

Janus was specially invoked when the Roman people marched to battle. The Consul went in festal attire to the temple of the god, and on retiring from it, left the gates open, as a sign that the god had taken the field with his own people. When a peace was concluded solemn sacrifices were offered to him, and the doors of the temple were closed.

In civic life nothing was begun without Janus; the

merchant and the sailor started on their voyage under his protection, and the husbandman as he scattered the seed prayed to him for a good harvest.

During the first seven hundred years after the building of Rome, the city was so constantly involved in war that the gates of the temple of Janus were closed only three times, in the reign of Numa Pompilius, after the first Punic war, and in the time of Augustus.

Numa Pompilius introduced the public worship of Janus, and the city soon experienced the worth of his aid. When the Sabines penetrated into the newly-built town, a mighty spring of boiling water sprang suddenly up from under the gate sacred to Janus, and destroyed a host of them. A temple was built to the god on the very spot where this happened. In this legend Janus is the god of springs and streams.

Gates, doors, passages, and the traffic of streets and market-places being sacred to Janus, the two-faced images of the god, as he is represented on Roman coins, were often to be found in the arches of gates. His most famous and ancient temple, whose foundation was ascribed to Numa, stood in the Forum. Here he was worshipped on the first day of the year, at the beginning of each month and on the morning of every day. In later times, when it became the custom for new state-officials to enter on office on the 1st of January, that festival of Janus gained greatly in brilliancy. Every one gave presents of sweetmeats, cakes and fruit, while the houses were decked with wreaths and laurel twigs.

CHAPTER III.

SEA AND RIVER GODS.

BOOKS OF REFERENCE.

Immerwahr ... ... Mythen und Kulte Arkadiens.
Overbeck, Johannes ... Gallerie heroischer Bildwerke der alten Kunst.
„ „ Atlas.

1. Poseidon (Neptune).

When the World was divided and Heaven fell to the share of Zeus, Poseidon received dominion of the sea and all the waters of the earth. He was the most powerful god after Zeus, who held him in high honour and seldom interfered with his rule. The sovereignty of the sea was assigned to Poseidon after he had shown his prowess in the war with the giants, and had overwhelmed Polybotes under a rocky promontory torn from an island. At the same time he became lord of the winds and ruler of earthquakes.

The Greeks knew the sea well, both in calm and storm, and every tribe worshipped Poseidon as a mighty god. In popular belief Poseidon was the power who shook the mountains asunder, opened valleys and brought springs out of the earth; it was he who drew vapours from the sea, and sent them down again to the earth in the form of dew and rain to make fountains, streams and lakes, which in their turn feed the ocean.

As god of fertilizing moisture Poseidon was closely connected with Demeter, Dionysos and the nymphs, and exercised great influence on the life of man. Because he can split steep rocks and beetling cliffs with his trident, heap mountains one upon another and bring forth new islands out of the sea, he appears in one aspect as a great architect. There is a legend that Poseidon was deprived for a whole year of the sovereignty of the sea because he had revolted against Zeus; during this time he was forced to help Apollo to build the walls of Troy for King Laomedon. Other stories say that the two gods built the walls of their own accord, in order to put King Laomedon to the test, and that Laomedon then refused to give Poseidon the promised reward. The god in his anger devastated the land with a flood and sent a frightful sea-monster, to whom Laomedon's daughter *Hesione* must be delivered up as an expiatory offering. Herakles freed the maiden and slew the monster. But Poseidon's anger still raged against Troy, he took the side of the Greeks in the war, and would have brought great disaster on the city, if Zeus had not checked his fury and brought him to submission. When Troy fell, the walls, built by gods, could not be destroyed by men, so Poseidon overthrew them with his trident. The Greeks told of other monsters sent from the bottom of the sea to lay waste the land as a punishment to the inhabitants. Such were the sea-beast to which Andromeda was to be sacrificed in Ethiopia, and which Perseus slew, the Bull of Marathon killed by Theseus and the Cretan bull which Herakles overcame.

Poseidon contended with several other divinities for the possession of different parts of Greece, and usually had the worst of the contest, but the most important strife he entered on was that with Athene for the land of Attica. The

A SEA-GOD.
(VATICAN, ROME.)

gods in council had decreed that the land, with the citadel, was to belong to that divinity who could show the highest symbol of power in the form of a gift to man. Poseidon struck the rock of the Acropolis with his trident, and a salt-spring gushed out where no water had been known to be before. From the same barren rock Athene made the first olive tree grow, and as the latter gift was the more useful, she became the sovereign of the land.

In the dry district of Argos, near Lerna, Poseidon struck the earth with his trident and brought out three springs. This he did to please the water-nymph *Amymone*, daughter of Danaos, who was sent to fetch water and could not find a spring, but he soon sent the springs into the earth again, because Inachos assigned the land to Hera.

Poseidon was honoured as the creator of the horse, which to the Greeks in later days became a symbol of the billows rolling on the shore. He rode through his realm in a car drawn by prancing steeds, while Tritons and other sea-creatures followed in his train.

Amphitrite, daughter of Okeanos and Tethys, was Poseidon's lawful consort, but he had other wives, who bore him strong, heroic sons. A local Arkadian legend made Poseidon (in horse's shape,) and Demeter the parents of the wonderful swift-winged horse *Arion*. According to the Bœotian tale, one of the Erinyes was the mother of Arion. *Pegasos*, another winged horse, emblem of poetic inspiration, brought up by the nymphs of the springs, was the offspring of Poseidon and Medusa. The god would often present to one of his favourites a yoke of wondrous winged horses, distinguished by great swiftness and possessing reason and speech; the team of Achilles was a present of the god to Peleus, and Pelops overcame Oinomaos in the race by means of the horses which Poseidon had given him. The breeding and

rearing of horses, carried on to a large extent by the richer inhabitants of Greece, was under his special patronage, and knightly equestrian contests formed an important part of his festivals.

Poseidon was imagined as dwelling in a beautiful shining palace in the depths of the sea, and exercising from thence his rule over sea, islands and coast-districts, and even over inland regions and mountain ranges. Homer sings of the

FIG. 27. Poseidon and Amphitrite (*Munich*).

god's course over the sea : "He let harness to the car his bronze-hooved horses, and seized the well-wrought lash of gold and mounted his chariot, and forth he drove across the waves. And the sea-beasts frolicked beneath him on all sides out of the deeps, for well they knew their lord, and with gladness the sea stood asunder, and swiftly they sped, and the axle of bronze was not wetted beneath."[1] (Fig. 27.)

[1] Iliad, xiii. 20.

The worship of Poseidon was zealously carried on, with various rites, all over Greece, but especially in coast-towns and harbours, on islands and promontories. His sanctuaries were to be found at Aigai and Helike in Achaia, and the early confederation of states on the island of Kalaureia was founded under his auspices, and soon grew into an important marine emporium. He was held in high reverence in Athens, the seafaring Ionian races saw in him their most important protecting divinity, and his temple on the promontory of Mycale was the religious centre for that part of the race which inhabited the coast of Asia Minor. But by far the most famous sanctuary was the temple on the Isthmus of Corinth, standing on a hill in an ancient pine-wood, and surrounded by sanctuaries of other divinities. Here in his honour, according to the decree of Theseus, were celebrated twice in each Olympiad, in the season of autumn, the brilliant ISTHMIAN GAMES. They were as widely famous as the Olympian Games, and their purpose was the same—viz., to keep alive among the separate Greek nationalities the feeling of Hellenic unity. The Corinthians were responsible for all matters connected with the celebration, but the Athenians had certain special privileges. This was the chief festival of Poseidon as sea-god and patron of horse-rearing. The victor in the races was rewarded with a wreath of pine. In the sacred grove which surrounded the temple the Greeks piously preserved the Argonauts' ship *Argo*, to be a monument of the first great sea expedition, and after the defeat of the Persians by the Athenian fleet a colossal brazen statue of Poseidon was set up in his sanctuary. Horses and oxen were sacrificed alive to the god by being plunged into the sea, and any one who had escaped from a shipwreck hung up a votive gift in his temple.

Another joyous festival was celebrated every year on the

island of TENOS, and attended by great crowds of people from the adjacent islands. In THESSALY Poseidon was worshipped as creator of the fruitful valley-land. The legend was that in ancient times the whole valley had been shut in by mountains and covered with water, and that Poseidon had broken the mountain range asunder with his trident and allowed the water to flow down the vale of Tempe to the sea. He was worshipped in well-watered Bœotia, prosperous in agriculture and cattle-rearing, in the rough hilly country of Arkadia, with rapid rivers and rich meadow valleys, where corn was grown, and horses and cattle fed, and where the sea-god was said to have loved Demeter, goddess of the fruitful field—and in many other places.

The same divinity was called *Neptunus* among the Romans. Being shepherds and husbandmen, they had little connection with the sea, and seem to have regarded Neptunus chiefly as the patron of horse-rearing. Every year they celebrated a festival in his honour in his only temple in Rome, which stood on the Campus Martius, near the Circus Maximus. They encamped in huts and indulged in banquets, games and carousals. In later times, when the Romans had become a marine people through their wars with the Carthaginians, every admiral who embarked with a fleet first brought an offering to Neptune and plunged it into the sea. The wife of Neptune was *Salacia*, goddess of the salt water; Triton was their son.

2. AMPHITRITE.

Amphitrite was the wife of Poseidon. Some call her daughter of Okeanos and Tethys, others a Nereid whom the sea-god carried away as she was dancing with her sisters on the island of Naxos. One story says that she fled from

the god's pursuit to the deepest depths of the sea, at the root of Mount Atlas, and that her hiding-place was revealed by Poseidon's sharp-eyed attendant, the dolphin. As sea-goddess, Amphitrite rules the waves and billows, but the wonderful creatures of the sea are her special charge. In art Amphitrite appears in a chariot with Poseidon, or riding on a dolphin. She has flowing clinging hair, sometimes adorned with lobster-claws, and is attended by Tritons and sea-monsters.

3. Attendants of Poseidon and Amphitrite.

Besides the supreme god Poseidon and his royal wife the sea was peopled, in the imagination of the Greeks, by a vast number of lesser divinities. In a country like Greece, whose coast is so much indented by creeks and bays, it was natural that the sea should play a large part in popular legend, that storms and calms alike should be referred to the action of some divinity, and especially that the mysterious unfathomable sea-bottom should be thought of as the home of a motley crowd of shapes, some fair and human and others loathly and terrible.

(*a*) *Triton and the Tritons.*[1]

These are the chief followers of Poseidon and Amphitrite. *Triton* was regarded as their son, or perhaps son of Okeanos and Tethys. He heralded Poseidon's approach by blowing on a twisted shell, and could raise the sea with a stormy blast or quiet it with soothing melodies. He would draw Poseidon's car through the waves, and assemble the other sea-gods with the sound of his shell.

In later legend there were many Tritons, all repetitions of the original one and fulfilling the same functions. They

[1] Jakob Escher, "Triton und Seine Bekämpfung."

are bold, lawless fellows, who often chase the sea-nymphs. According to some legends, Triton came to land in the form of a huge sea-monster, and only gods like Dionysos, and strong heroes like Herakles, could master him. It was said that even the giants, when they fought against Zeus, were terrified by the tones of his shell-trumpet.

Triton and the Tritons are represented with a human body to the waist, covered with little scales, ending in the tail of a dolphin or sea-snake. They are harnessed to the car of Poseidon, and hold conch-shells in their hands.

(*b*) *Proteus.*[1]

Like the Tritons, Proteus is a servant of Poseidon. He used to feed the herds of sea-cows and seals, and drive them every day to the island of Pharos, so that they might sun themselves on the beach. Here the cunning "old man of the sea" was caught by Menelaos, who wished to force him to exercise his prophetic power. Proteus changed himself into a lion, a boar, a panther and other beasts, trying thus to escape from the hero, but Menelaos held him fast, and forced him to tell him all he knew.

(*c*) *Glaukos Pontios.*

This divinity, one of the less-important sea-gods, was of a kindly and good-humoured disposition, a favourite of boatmen and fishers, because he had once been a man like themselves. He was a beautiful youth of Anthedon, on the coast of Boeotia, who, being inspired by eating of a magic herb, leaped into the sea, was kindly received by the gods in its depths and became a prophetic divinity, the protector of ships.

[1] Homer, Od. iv. 382.

(*d*) *Nereus and the Nereids.*

Far in the west, at the bottom of the sea, in untroubled calm, removed from all noise and business of the world, lived the venerable kind-hearted old sea-god *Nereus*, and *Doris*, his wife. Like other sea-divinities, he had the gift of

FIG. 28. Nereid (*Naples*).

prophecy, and could change his shape as he would. He was surrounded by a band of blooming daughters, the Nereids, or sea-nymphs, known to all the Greeks as friendly and helpful divinities. On moonlight nights these fair and graceful maidens would sport with the Tritons on the calm

surface of the sea, or swim up the rivers to dance and sing on their banks. Sometimes they would sit on the sunny shore to dry their wet hair, but they always fled human company. The names of the Nereids, to the number of fifty or a hundred, recall the glitter on the surface when the sea is calm, the play of the tireless ripples, the gentle plash of the waves against the shore—in short, all the softer and more attractive aspects of the ocean. (Fig. 28.)

The most distinguished Nereid, after Amphitrite, is *Thetis*, for Zeus himself would have wed her. But when it was foretold that Thetis' son should be greater than his father, Zeus gave her as consort to the mortal *Peleus*. After she had borne him *Achilles*, the renowned hero, she went back to her sisters in the sea, and became once more the leader of their choric dances. The Nereid *Galateia*,[1] beloved by the Cyclops *Polyphemos*, was specially worshipped by the Greeks in Lower Italy.

(*e*) *Ino Leucothea and Melikertes Palaimon*.[2]

Ino Leukothea was a goddess worshipped on the isthmus of Corinth, in conjunction with Poseidon, chiefly by seafaring men. When Odysseus was in danger on the sea and about to sink, she threw him her veil as a support. Ino was said to have been a daughter of Kadmos, and the wife of *Athamas*. She adopted the babe *Dionysos* out of pity, when her sister Semele was dead, and thus drew down upon herself and her husband the anger of Hera. Athamas, being struck with madness, slew his eldest son by dashing him against a rock, and pursued Ino, who fled with her youngest child Melikertes. When she saw there was no

[1] Theokritos, Idyll xi.

[2] Otto Crusius, "Beiträge zur griechischen Mythologie und Religionsgeschichte." 1886. Thomas Schule Programme, No. 498.

other way of escape, she rushed to a high cliff near the Isthmus, and sprang into the sea, where she was received by the Nereids and became immortal like them. She and her son Melikertes were thought of as gods who rescued men from the dangers of storm, and were called *Leukothea* and *Palaimon*.

(*f*) *Seirenes* (*Sirens*).[1]

The Sirens are usually known as daughters of *Phorkys* and *Keto*, the destructive sea-goddess, but some legends call them children of the River *Acheloös* and a Muse. At first they were nymphs, and beautiful like their sisters, but because they did not come to the help of Persephone when she was carried off by Hades, Demeter changed them into beings with bird-bodies and human faces. The usual story is that the Sirens dwelt on the steep rocky islets between Italy and Sicily, that they enticed with their magic song those who sailed by, and slew them when they landed. Round their dwelling lay a mass of human bones, whitening in the sun. In the Homeric poems the Sirens are of no definite number; later three are named, *Parthenope*, *Ligeia* and *Leukosia*. They sang so beautifully that they could venture to compete with the Muses, but they were defeated, and the Muses, to punish them, plucked out their finest wing-feathers, and adorned themselves with them.

It was fated that the Sirens should exercise their deadly power over men until a mariner hear but remain untouched by their song. The Argonauts sailed past, being so entranced by the matchless music of Orpheus, that they paid

1 Otto Crusius, "Die Epiphanie der Sirenen," in *Philologus*, Band l., Heft i., Göttingen, 1891.
Jane E. Harrison, "Myths of the Odyssey," ch. v. (The Myth of the Sirens).
Ibid., "Mythology and Monuments," Div. E, Sect. xxiv.

no heed to the Sirens. When Odysseus sailed by he stopped the ears of his sailors with wax, and made them bind him to the mast, so that he could hear the song but could not follow its enticement. Then the prophecy was fulfilled, and the Sirens, in despair, threw themselves into the sea and were changed into rocks.

The Sirens are sometimes supposed to personify sunken shoals, over which the water is smooth and inviting, but which destroy ships that go aground on them. The Sirens' enchanting song may mean the gentle musical rush of the waves, or may be simply a symbolic expression of charm.

(*g*) *Okeanos and the Okeanides.*

Okeanos, an ancient sea-god, son of Ouranos and Gaia, was the parent of a great family of water divinities called Okeanides. *Tethys* was their mother. Okeanos was said to have been more righteous than his brothers, the Titans, and to have taken no part in the conspiracy against Ouranos. Therefore he kept his realm when the other Titans were banished to Tartaros, and lived far away in the West, untouched by everything that went on in the world. Hera grew up under the care of Okeanos and his wife, and she took refuge with them while the Titans were warring against Heaven. The race of Okeanos spread to rivers, brooks and springs, and grew so numerous that the god was said to have three thousand sons. The great river, which surrounded the earth in a circle, and from which all the waters and streams of the earth sprang, was called by his name. The gods of rivers were sons, nymphs of smaller streams and fountains daughters of Okeanos. They were everywhere worshipped as gods of prosperity and fertility, and lived under springs or in river-beds. They, too, like the regular sea-gods, possessed the gift of shape-shifting. Acheloös, the

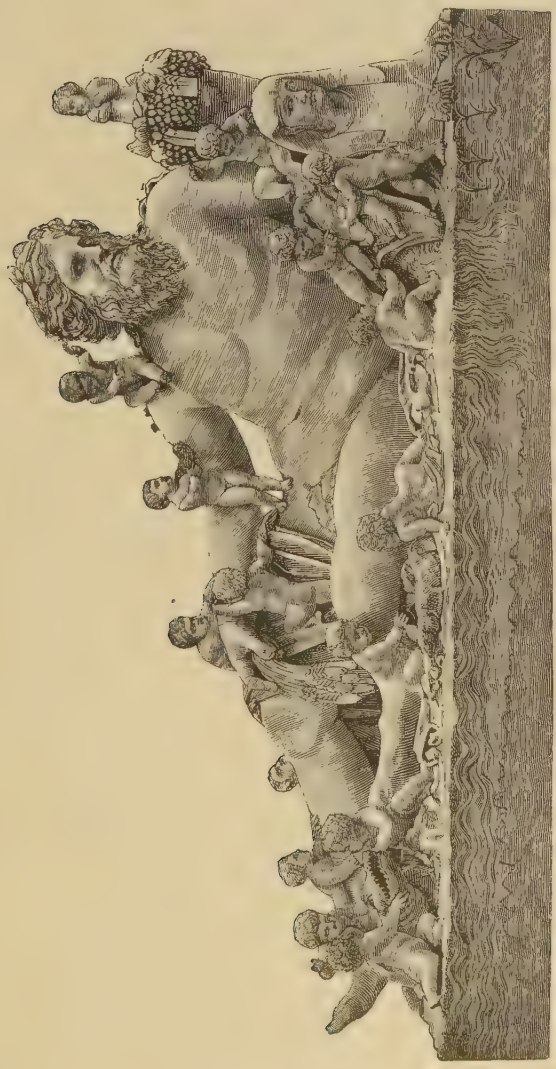

FIG. 29. The Nile (*Vatican, Rome*).

largest river in Greece, was most revered ; the Alpheios, in Peloponnesus, was held in high honour. It is well known what a great effect on the imagination of the ancients was exercised by the Nile and other rivers bounding the known world. Fig. 29 shows the river-god as a bearded man leaning on a sphinx and surrounded by merry children at play.

It is plain that Okeanos and his tribe are specially gods of the fresh water and its fertilizing influence on agriculture, while Nereus, with his daughters, are gods of the salt unharvested sea, sometimes kindly helping the merchant and the sailor, sometimes rousing the sea to furious storms.

CHAPTER IV.

EARTH-GODS.

BOOKS OF REFERENCE.

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1. Gaia (Ge, Gœa).

Gaia is the kind earth-mother, who fosters every living thing, and to whom everything on the earth owes its being. The gods dwell in her realm, the violent giants and Titans are her sons, and men are her offspring, who return again after death to her dark bosom. Thus Gaia appears as an underworld goddess by the side of Hades and Persephone. In her care for the offspring of the fields and of the human race her functions are mingled with those of other gods, especially Demeter and Themis. Hence it often happened that her cult gave way to the worship of these more popular goddesses.

Gaia, like Rhea, was worshipped as mother of the gods, and especially of Zeus. As she belongs to, and is inseparable

from the earth, she is often represented with the upper half of her body free, and the lower part embedded in the earth.

Demeter was a daughter of Kronos and Rhea, and sister

FIG. 30. Demeter (*Vatican, Rome*).

2. DEMETER (Ceres).[1]

of Zeus, Poseidon, and Plouton. (Fig. 30.) She bore to Zeus a daughter, Persephone, with whom she is often

[1] Homeric Hymn to Demeter.

associated in cultus. The ancients thought of Demeter as an earth-goddess in the sense of the nurturing mother who brings forth countless fruits for human food.

The plant which is the most indispensable in the life of man is corn. Now, as this was supposed to be the peculiar gift of Demeter, the goddess was called the inventor of agriculture and founder of the civic community. Until her coming men, it was thought, had wandered about in a savage condition, subsisting on acorns and roots, but she instructed them in more civilized habits. They became attached to the country of their birth, learned the meaning of property, and grew accustomed to the conception of law; they passed in fact from the nomadic to the agricultural stage. Her name, Thesmophoros, probably derived from the rite of the Thesmophoria, was by later theorists interpreted to mean "Law-giver."[1]

The most significant legend connected with the cult of Demeter is that of the rape of Persephone, her daughter, by Plouton, god of the underworld. Sicily was the favourite scene of the rape.

> "That fair field
> Of Enna, where Proserpine gathering flowers,
> Herself a fairer flower, by gloomy Dis
> Was gathered, which cost Ceres all that pain
> To seek her through the world."[2]

Persephone was plucking flowers with her companions, Artemis, Athene, Aphrodite and the nymphs, when the dark god Aïdes rose from a cleft in the earth in his chariot drawn by black horses, and, seizing her, plunged with her below the earth.

The sorrowing Demeter wandered long to seek her child,

[1] J. G. Frazer, Article, "Thesmophoria," in *Encyclopædia Britannica*.
[2] Milton, "Paradise Lost," iv. 268.

continuing the search every night by torchlight. Hekate could give her no news of her daughter, and she sought in vain nine days and nine nights. At last Helios, from whom nothing is hidden, told her that Plouton had taken Persephone to be his bride and queen of the realm of shadows, and that all had happened according to the will of Zeus. In her grief and agony Demeter withdrew from men. She gave no more gifts to the land, and when Zeus saw that men and beasts were dying of hunger, he was forced to give way. Hermes was sent to the underworld to fetch Persephone, but as she had already eaten of a pomegranate which Plouton gave her, she was for ever bound to the kingdom of the dead. She passed the winter months with her husband in the dark underworld, but in spring, when the first tiny shoots appear and the first flowers deck the meadow, Persephone comes to her rejoicing mother, and together they watch the young blade, ripen the ear and see the sheaves reaped and the corn threshed.

> "Once more the reaper, in the gleam of dawn
> Will see me, by the landmark far away
> Blessing his field—a-seated in the dusk
> Of even, by the lonely threshing-floor,
> Rejoicing in the harvest and the grange."[1]

When winter comes, and Nature goes to rest, Persephone must descend and remain in Hades until the spring comes round again.

While Demeter was wandering about to seek her vanished daughter, she came to Eleusis, which lies in Attica on the Gulf of Salamis. She was weary and sat down by a spring. The daughters of King *Keleos*, coming to draw water, greeted the stranger kindly and brought her to their father's house, where she remained as nurse of the young *Demo-*

[1] A. Tennyson.

phon (or *Triptolemos*). She loved the child, and determined to make him immortal by means of fire.

"His nurse, the mighty Mother, willed it so,
Warm in her breast, by day
He slumber'd, and ambrosia balm'd the child;
But all night long amid the flames he lay,
Upon the hearth, and played with them, and smiled." [1]

FIG. 31. Heiron Vase: Starting of Triptolemos (*British Museum*).

It happened that the mother of Demophon came in just as Demeter was holding him in the flame of the fire; she screamed in terror, and thus frustrated the intention of the goddess. Demeter afterwards gave her foster-child ears of corn, and sent him out into the world on a winged car drawn by dragons, that he might teach all men how to sow and cultivate corn. (Fig. 31.)

[1] M. Arnold.

The fact that prosperity and wealth depend on agriculture is symbolized in another tale, viz., the marriage of Demeter with *Jasion* of Crete, a famous tiller of the soil. Their son was Plouton, the god of wealth.

Demeter was worshipped on the island of Crete, which very early became the seat of a flourishing civilization, and also all over Greece, wherever agriculture was carried on, especially at Eleusis. The union of Demeter and Zeus may perhaps symbolize the fertilizing influence of the sky, with its sunshine and showers, upon the earth. Every year, in autumn, harvest festivals, called HALOA or THALYSIA, were celebrated with sacrifices, banquets and merry-making, in honour of the goddess. During five days of October, in the village of Halimus, near Athens, as well as in other parts of Greece, the famous festival of the THESMOPHORIA[1] was held. The celebration was strictly secret, and only married women were allowed to take part in it. Demeter was worshipped on these occasions as mother of Kore, and prayers were offered to her by mortal women that they might, like herself, be blessed with offspring. The legend of the rape of Persephone and the grief of the goddess at the loss of her child have probably nothing to do with the Thesmophoria. They form, however, the chief subject of the ELEUSINIA, a festival which the goddess herself is said to have founded when she rested at Eleusis during her wanderings. The *Eumolpidai*, high priests of Eleusis, traced their origin from Eumolpos, and to them the charge of the festival was entrusted.

There were two kinds of Eleusinia,[2] the lesser, in spring, and the greater, during nine days of September. On the

[1] August Mommsen, "Heortologie."
J. G. Fraser, "Thesmophoria," in *Encyclopædia Britannica.*

[2] Ramsay, "Mysteries," in *Encyclopædia Britannica.*

night of the 20th of September the festival began with a torchlight procession to Eleusis, accompanied by music. The chief days were occupied by a dramatic representation of the sorrowful story of Demeter, and a pilgrimage to the places with which the events of the myth were associated, such as the "stone of grief" on which Demeter sat in dumb anguish, the spot where she first took food after her long fast, and the place where she was re-united to her daughter.

Initiation into the ELEUSINIAN MYSTERIES was granted exclusively to free-born Greeks, never to slaves or criminals, and only in part to strangers. Long probation was necessary, the purpose of which was to inculcate the higher meaning of the legend of Korè, and the worthy observance of the sacred rites. These rites were held in secret, and we do not know the details of the celebration, but we gather that they made a profound impression on the minds of the participants, and that their symbolism gave comfort for the present life, and some suggestion of a renewed existence after death.

> "Blessed is he among men who is given these rites to know,
> But the uninitiate man, the man without, must go
> To no such happy lot, when dead in the world below."[1]

The Romans worshipped *Ceres* as goddess of fertility and harvest. She was an old Italian goddess, but her cultus was very early fused with that of the Greek Demeter. The CEREALIA were celebrated in spring with solemn offerings, processions and banquets, and were immediately followed by the similar festival to *Tellus*, the earth, as fruit-giver, whose functions and meaning were almost exactly identical with those of Ceres. The priest of Ceres, called *Flamen Cerealis*, belonged to the plebeian Flamines, showing that Ceres remained a goddess peculiarly of the lower classes.

[1] Homeric Hymn to Demeter.

Art represents Demeter as a majestic matron, clothed in a long garment; poppies and ears of corn are wreathed round her head, or held as attributes in her hand; on sarcophagi sometimes she carries a sickle or a torch.

FIG. 32. Demeter, Persephone, and a youth (*Athens*).

Frequently she is seated on a car drawn by dragons, and is pursuing Hades as he carries away her child. Her face expresses dignity and benevolence, with a touch of melancholy, for her sorrow is renewed every autumn, when her

daughter must go below to the gloomy palace of her husband. (Fig. 32.)

3. Dionysos or Bakchos (Bacchus).[1]

Dionysos is the symbol of the irresistible power of growth in nature, showing itself especially in spring. It is he who makes the trees and fruits thrive, and he is said to have taught the Greeks how to cultivate the vine and prepare wine from grapes.

Fig. 33. Dionysos on the Monument of Lysikrates (*Athens*).

Thebes was generally considered to be the home of Dionysos. *Semele*,[2] daughter of the king of Thebes, was beloved by Zeus, and thus roused the jealous anger of Hera. The goddess approached Semele in disguise, and persuaded her to ask Zeus to visit her in all his heavenly majesty as Thunderer. Zeus tried in vain to induce Semele

[1] W. Roscher, "Ausführliches Lexikon" (Dionysos).

[2] Homeric Hymn to Dionysos.
P. Kretschmer, "Semele und Dionysos," p. 17, in *Aus der Anomia*, Karl Robert dargebracht, Berlin 1890.

to retract her request, but as he had sworn an unalterable oath by the Styx, he was forced to fulfil her wish. Semele perished by the flame of the thunderbolt, but Zeus rescued his child Dionysos from the flames and gave him into the charge of Hermes, who brought him to the nymphs of Nysa. There the boy grew up, shielded by the nymphs from the anger of Hera, and taught by *Seilenos*, son of Pan, how to control the wild beasts of the forest. (Fig. 33.) When Dionysos was grown, he invented the culture of the vine, and, with his following of nymphs and satyrs, carried its fruits all over the world. He began his wanderings in the mountains and forests of his native land, and having made a triumphal progress through all Asia, he returned to Greece. His power was irresistible. To those who received him hospitably he gave the care-dispelling, grief-assuaging gift of wine, filling them with mirth and pleasure, but he punished his enemies with torments and a cruel death. The legend of the Thracian *Lykourgos* is one of many on this subject. This gloomy and savage king would have nothing to do with the worship of Dionysos, and even wished to drive him away by force. The Mainads fled in fear, and the god himself was obliged to take refuge in the sea with Thetis. Lykourgos was punished with blindness, or, as some say, he was struck mad, and slew himself and his son.[1]

Pentheus, too, the cruel king of Thebes, had to experience the revenge of Dionysos. When the Theban women, *Agave*, mother of Pentheus, at their head, were inspired by Dionysos, and rushed from the city at night, to hold their revels in the woods, Pentheus followed them and spied their doings from the branches of a high pine tree. Agave, in her frenzy, thought he was a wild beast, and

[1] Homer, Iliad vi. 130.

brought him to a grievous end. He was dragged from the tree and torn asunder by the Mainads.

Another well-known legend relates the capture of Dionysos by Tyrrhenian pirates. They bound him, but the fetters fell off, while springing vine and ivy tendrils wreathed themselves round mast and sails. The ship stood still, the pirates were seized with terror and madness and threw themselves into the sea, where they were at once transformed into dolphins.[1]

On the island of Naxos Theseus had left the sleeping *Ariadne*, daughter of Minos. (Fig. 34.) While she wept and gazed after his vanishing sail, Dionysos, in his glowing youthful beauty, appeared surrounded by all his train. Ariadne became the bride of Dionysos, and was received with him into Olympos.

Dionysos holds a conspicuous place, not only as fosterer of corn and vine culture, but as protector of human institutions, who had taught men jurisprudence and other arts of peace. Dionysos had come to the aid of Herakles when the kingdom of Zeus was established, and in his own form or in that of a raging lion he played an important part in the defeat of the giants.

Wherever the vine grew on Greek soil we find the cultus of Dionysos. The legend of his wanderings through Asia and many features of his ritual, point to a mixture of Asiatic and Greek customs. In the worship of Rhea-Kybele, as we have seen, fanatical excitement, a common feature of Eastern ritual drove her worshippers to wander at night, with torchlight and music, over hills and through forests. Similar features in the legends of Pentheus and Lykourgos seem to indicate that the orgi-

1 { "Mythology and Monuments," J. E. H., Div. C, Sect. xii.
{ Homeric Hymn.

astic revelling aspect of Dionysos was an importation into Greece from the East. This wild, nocturnal ritual

FIG. 34. Ariadne (*Vatican, Rome*).

was not connected with the joyous god of the vine and spring freshness, but with the suffering tortured Dionysos,

type of Nature dying in the cold of winter. Only women were present at these ritual practices. Parnassos in Bœotia, a mountain covered with snow far on into the spring, was the place to which women and girls from all parts of Greece, even from Athens, made pilgrimage. Wild animals were torn in pieces, and as late as the time of the Persian wars human sacrifices were offered. In his ceaseless processions Dionysos was attended by a wild, noisy crowd of Mainads, or Bacchantes, Satyrs, Nymphs, wood and river gods, while Seilenos and Pan never failed to join the rout. Waving thyrsoi and torches, beating drums and cymbals, singing and blowing flutes, the revellers rushed along. A countless crowd of women and girls, and even men, drunk with fiery wine, reckless with enthusiasm, cast sobriety to the winds and carried on their orgies for many days and nights on the wooded hills.

The festival of the GREATER DIONYSIA,[1] held at Athens during the first half of March in every third year, although not lacking in jest and merriment, was yet of a comparatively sober character. This was the great, brilliant spring festival of the Athenians, which showed the city in her gala attire to all the allies, neighbours and friends who flocked together for the occasion. At this season *Dionysos Lysios* loosed Nature from the bonds of winter, and the minds of men from care and anxiety. No one was shut out from this celebration; even prisoners had their share. For three days the festival continued, and citizens vied with each other to celebrate it with due pomp. On the first day the ancient image of the god was carried through the town to another temple, banquets were held and all was joy and merriment. The great feature of the festival was the succession of theatrical performances and competitions

[1] "Mythology and Monuments," J. E. H., Div. C, Sect. xii.

in song and music, which lasted for several days. The most renowned poets of Greece produced their new pieces at the Dionysia, and this in itself was an honour, even if they should fail to gain the prize. Thus it was in the service of Dionysos that the wonderful masterpieces of tragedy and comedy came into being.

There were several festivals of a simpler kind, to celebrate Dionysos as the wine-god. The LESSER or RURAL DIONYSIA, which seem to have been a common feast of all Ionians, consisted of vintage rejoicings, and were held in December, wherever the vine was planted. Processions, sacrifices of oxen, and merry sports, such as dancing on a blown-out wine-skin rubbed with oil, were the order of the day.

The LENAIA, or feast of the wine lees, was associated with the Lenaion,[1] the oldest sanctuary of the god in Athens, the site of which is as yet undiscovered. At this feast all the people revelled in the sweet must, called ambrosia.

Finally, in February, just at the transition between winter and summer, the Athenians held the great feast of the ANTHESTERIA. On the first day the casks were opened, and the new wine was tasted for the first time. On the second day came the feast of pitchers, with processions, carousals, intoxicating music and wealth of spring flowers. At the feast of pots, on the third day, offerings were brought in pots to the spirits of the departed.

The plants most sacred to Dionysos were the vine and the ivy. His animals are the bull, the panther and the lion, the goat and the mule. His most important attribute is the thyrsos, a long staff which he and his Mainads

[1] "Mythology and Monuments," J. E. H., Div. A, Sect. i., addendum.

carry, tipped with a fir cone and decked with tendrils of ivy and vine.

The figure of Dionysos best known in art is the beautiful blooming youth with long curling hair, and a soft melancholy expression. His only clothing is the nebris, or fawn-skin, slung round his shoulders, and a wreath of ivy or vine.

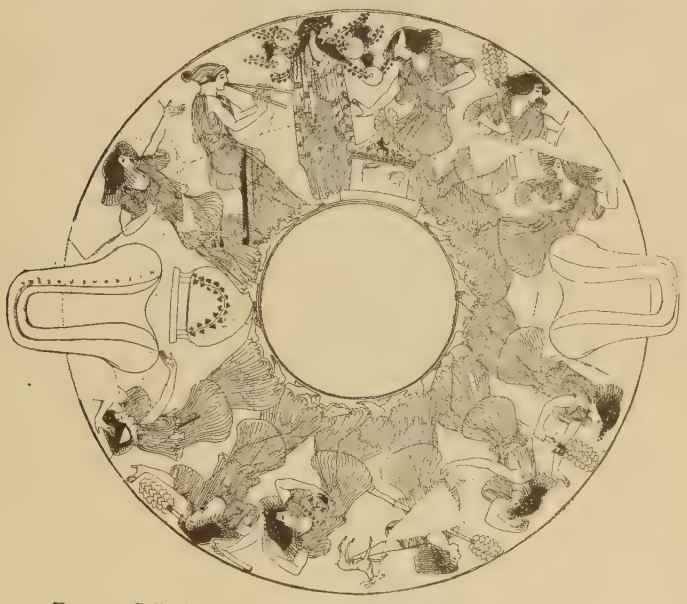

FIG. 35. Cylix by Hieron: Dance of Maenads (*Berlin Museum*).

There is also an older, bearded Dionysos, corresponding to the aspect of the god in more primitive times, and possibly identical with the Indian Dionysos, conqueror of Asia. As such, he wears a fillet, and a long garment down to his feet. (Figs. 35, 36.)

Bacchus or *Liber* of the Romans is essentially the same

as the Greek Dionysos. At the LIBERALIA, in March, he was invoked as protector of plantations and vineyards, and worshipped with simple rural rites. In later times the BACCHANALIA degenerated into such licence, that the authorities were forced to keep order by severe threats.

4. THE ATTENDANTS OF DIONYSOS.[1]

(*a*) *Nymphs.*

The imagination of the ancients peopled all the fields, mountains, valleys, thickets, woods and streams with superhuman beings. These were feminine divinities called *Nymphs*. They were neither divine nor human, but a link between gods and men, loved and honoured alike by both. They could make themselves invisible at pleasure, fed on ambrosia, like the happy dwellers on Olympos, but were not immortal. The Nymphs were often invited to Olympian assemblies, but they were at home in lonely caves and quiet valleys, where they span and wove, danced and played, or sang sweet songs, where they hunted with Artemis, revelled with Dionysos, sported with Apollo and Hermes, or quarrelled with the rude mischievous Satyrs, with whom they were always at feud.

There are many old legends about the doings of the Nymphs, and they form the subject of many a poem. They were worshipped in all their own haunts, by stream, fountain and tree, but especially in caves and grottoes, where water dripped and rocks took strange mysterious shapes. Sometimes they admitted mortals to a share of their pleasures, or watched over the fate of their favourites. In later times separate sanctuaries were made for them, not only in lonely rural districts, but even in towns. These buildings, which

[1] W. Mannhardt, "Wald-und Feldkulte."

were often very imposing, and were used for marriage ceremonies, were called NYMPHAIA. Here were offered to the goddesses goats, lambs, milk, oil and even wine.

It would be impossible to enumerate here all the legends

FIG. 36. Indian Bacchos (*Vatican, Rome*).

about the origin of the Nymphs. A great number of them were said to be children of Zeus and Themis. The poets give them countless names, but we may distinguish two principal classes.

1. The *Naiads* are goddesses of the watery element, children of Zeus and Themis, living in fountains and brooks; they are very like the daughters of Okeanos, only distinguished from them by their parentage, and by being mortal.

2. The *Dryads* and *Hamadryads*, protecting divinities of the trees and groves, and the Oreads, nymphs of rock and mountain, all appear as swift huntresses in the retinue of Artemis, and guard the flocks and herds as they roam through the woods. They have a standing feud with Pan and the Satyrs, who chase and tease them.

The lively fancy of the Greeks imagined many a union between nymphs and gods or men. *Echo* pined away for love of Narkissos, until there was nothing left of her but a voice. Eurydike, mourned by all her sisters, snatched from her husband by an early death, was one of the Nymphs.

(*b*) *Seilenos* (*Silenos*).

The worship of *Seilenos*, as an essential part of the Dionysos cult, came from Asia Minor, especially from Lydia and Phrygia, where the worship of Rhea-Kybele was at home. Here he appears as the spirit of springs and rivers, of damp meadows and rich gardens. He was the inventor of the pipe, the syrinx and the double flute used in the service of Kybele and Dionysos, and he knew many a secret art hidden from man.

On Greek soil he first appears as the eldest of the Satyrs (and indeed all old Satyrs are called Silens). Then he becomes the overseer and master of the unruly Satyr rabble. Together with the Nymphs he was the nurse and tutor of the youthful Bacchus, and often appears as one of his attendants. (Fig. 37.)

Seilenos understood all the processes of vintage, and his

love for wine sometimes carried him to such excess that he had to be held on his ass by the Satyrs, lest he should fall. He is often represented holding a bunch of grapes, a drinking-cup or a wine-skin in his hand, or he is drunk and supported by two Satyrs. His appearance is that of a short,

FIG. 37. Silenus and Bacchus (*Vatican, Rome*).

squat, bearded and bald-headed old man. The ass on which Seilenos rides is described as a crafty beast who, when its master, as shield-bearer and esquire of Dionysos, took part in the war of the giants, raised its voice, and so frightened the giants that they took to flight.

Of the legends about Seilenos current among the Greeks, we may mention two—the tale of *Marsyas* and the tale of *Midas*. Marsyas was said to be the inventor of the double flutes, which Athene tried, but threw away in disgust when she found that they distorted her face. The Silen found them, picked them up, and became such a skilful player that he even ventured to compete with Apollo. King Midas of Phrygia was the umpire, but when he gave the prize to Marsyas, the god punished him by making ass's ears grow on his head, and gave command that Marsyas should be put to a cruel death for his presumption.

Midas was the son and favourite of Kybele, and had rich possessions. He tried long in vain to get Seilenos into his power. At last he mixed wine in a fountain, made Seilenos drunk and learned from him to prophecy the future, and penetrate into secrets of Nature hidden from ordinary men. Another legend says that Midas became the more avaricious the richer he grew. Once on a time old Seilenos, having lost his way, came to Midas' gate. Midas received him hospitably, entertained him with his best for three days and sent him back to Dionysos. For this kindness he was allowed to choose a reward, and in his blind covetousness, Midas wished that everything he touched might turn into gold. He soon had cause to regret his folly. What had seemed to him so desirable turned out his bane, for not only stones and twigs, but meat and drink turned into hard gold at his touch. Dionysos, at his earnest prayer, showed him a cure. He must bathe in the river Pactolus. He did so, and the river to this day washes down gold produced by his touch.

(*c*) *The Satyrs.*

The Satyrs played a chief part in the careless, lawless, mischievous troop which attended Dionysos. They were

sensual half-savage creatures, and therefore are represented shaped in part like beasts. Their ape-like face was surrounded by bristling hair, from which rose little horns and pointed ears, and they had goats' tails. They used to dance and jump to the music of flutes, castanets, drums and bagpipes. Satyrs were feared because they made raids on the flocks, and frightened women and children, nor were the Nymphs secure from their pursuit.

Satyrs were at home among hills and forests. There, while undisturbed and unwatched, they amused themselves with hunting, music, dancing, drinking and ingathering of the grapes. They and the wild revelling Mainads were the faithful attendants of Bacchos in his travels.

Later art gave the Satyrs a more beautiful and human form. A statue by Praxiteles was much praised on this account by the ancients, and most of the representations which remain show the Satyrs as slender youths showing mere indications of the lower form, such as ears and tail, and usually wearing a nebris on the breast.

(*d*) *Pan*.[1]

"Universal Pan
Knit with the Graces and the Hours in dance."[2]

Pan is simply the goat-herd god of the cattle-rearing tribes of Greece. He was worshipped, especially in Arkadia, as protector of shepherds, their flocks and the pastures on which they grazed, and he also superintended hunting and fishing. Sometimes he is a son of Zeus, sometimes of Hermes and a nymph. As god of the green fields he is found in association with Dionysos, as mountain-god, with Kybele. As lover of dancing and sport, he blows on the

[1] Immerwahr, "Mythen und Kulte Arkadiens."
[2] Milton, "Paradise Lost," iv. 266.

shepherd's reed, called after him, "Pan's pipe." Story said that *Syrinx*, a coy nymph, fleeing from Pan's pursuit, was changed into a reed, that Pan cut this reed and made it into a sweet-toned shepherd's flute, and that in the evening, after the merry hunt, or when he was weary with driving the flocks to pasture, he would play tunes on it as he rested in his cave.

As god of primitive herdsmen Pan led a wandering unsettled life. He roved through woods and fields, or rested and played his pipe in shady hollows and on cool river-banks. Hence mountains and caves were specially sacred to him. As mountain spirit the god made his presence known by the uneasy feeling of loneliness and desolation which lays mysterious hold of a traveller in mountainous regions, when storms howl round him and he is far from the sound of a human voice. This strange, awesome terror, without definite cause, the Greeks called "Panic fear."

In Athens a special grotto on the Acropolis was consecrated to Pan and called by his name; yearly sacrifices were made and torches burnt in honour of the god, and in grateful remembrance of the panic fears which had scattered the Persian armies at Marathon and Salamis.

Pan was usually represented as a bearded man with a distorted countenance, hairy body and goat's horns and ears, holding in his hand a seven-stopped shepherd's pipe (syrinx), or a crooked shepherd's staff.

(*e*) *Priapos*.

Priapos, the special protector of fields and gardens, was supposed to be the son of Dionysos and Aphrodite. Fertility in plants and animals was ascribed to his power, his hand protected herds, bee-hives and fishing-nets. The first fruits of the field and libations of wine and honey were offered to

him. His statues represent him as a man of ripe age, holding a pruning-knife, and carrying fruits in his tunic.

5. Roman Wood and Field Gods.

The inhabitants of Italy were originally simple shepherds and husbandmen. It was therefore quite natural that they should, like the Greeks, imagine their fields and woods peopled by a great number of divine and semi-divine beings, on whose fostering care all things depended for fertility and health. In early times these divinities kept their primitive characteristics, but they afterwards became confused with Greek gods whose legends were brought to Italy and became popular there.

(*a*) *Faunus* (*Fatuus*).

This divinity has often been mistaken for the Greek Pan, but there are important differences between them. *Faunus* was a benevolent dæmon, living in woods and clefts of the rock, knowing the future, and granting offspring to men and beasts ; his worship was zealously carried on. The *Faunalia* was a rural festival held in December. The Lupercalia were celebrated every year on the 15th of February as an expiation for the whole city ; a goat was sacrificed in the cave called Lupercal where the wolf had suckled Romulus and Remus ; the brotherhood of the *Luperci*, having put on the skins of the slaughtered beasts, ran through the city performing many strange ceremonies.[1]

Weird mysterious fears were ascribed to the agency of Faunus. His sudden cry at night would terrify the lonely wanderer in the wood, and evil dreams were his ambassadors. His name as god of dreams is *Fatuus* or *Incubus*.

[1] Mannhardt, "Mythologische Forschungen."

The oracles of Faunus were to be found in shady groves, where the god revealed his will to his worshippers in dreams.

Fauna (Fatua) *Maia*, and *Bona Dea*, are female divinities of fertility. Maia gives her name to the month of May, the freshest of the year. The cult of Bona Dea, while in rural districts it retained its old simple character, became the occasion, in Rome, of unseemly licence. Fauna corresponds in character to Faunus. All these goddesses were skilled in magic and the healing art, and were worshipped with rites to which only women were admitted.

(*b*) *Picus, Picumnus and Pilumnus.*

Picus, the woodpecker, Mars' sacred bird, was, according to many legends, the son and successor of Saturn, husband of the nymph Kauko, and father of Faunus. His name is explained by a myth which relates that Circe loved the youth for his beauty, and changed him into a woodpecker because he refused her love. Picus, like Faunus, is a god of husbandmen and herdsmen, who lives in the forest and near streams, and has the gift of prophecy. The Augurs, who foreboded the future by observing various signs, especially the flight of birds, used to worship him as a personification of the prophetic power.

Picumnus and *Pilumnus* are a pair of brother-gods who preside over marriage. When a child was born, a couch was prepared in the house for Picumnus, for he, as god of agriculture, could ensure health and wealth. Pilumnus, with his club (pilum), the instrument with which he threshed the corn, warded off all evil influence from the new-born babe. These two brothers had done many doughty deeds in peace and war, and were often compared with the Dioscuri, Castor and Pollux.

(*d*) *Silvanus.*

Silvanus, too, was god of herdsman. His functions correspond in the main to those of Faunus, but, as his name shows, he took woods and plantations under his special protection. He inhabited forests, fields, boundary lands and river-banks, and was supposed to have been the first to erect boundary-stones between the lands of neighbouring owners, thus introducing order into rural affairs. In three different aspects Silvanus ruled over house, field and wood, and being friendly to rustics he was worshipped in every hamlet. He is represented in human form as a cheerful old man, holding a shepherd's pipe, like sylvan divinities, and provided with a young tree-stem, his forest emblem.

(*e*) *Terminus.*

Terminus protects private property by means of boundaries. The setting-up of a boundary-stone was accompanied by rites supposed to have been instituted by Numa ; this boundary-mark was sacred, and any one who removed or defaced it was severely punished. The strict inviolability of boundaries in Rome is shown by the fable, that Terminus would not give way even to Jupiter when his great temple was to be built on the Capitol. Therefore the sanctuary of Jupiter was built round the stone of Terminus.

The festival of the TERMINALIA, held in February, was intended to recall to the minds of the peasants the sanctity of landmarks. Sacrifices were offered to the god, and the stones, which bore his image, were decked with wreaths of flowers and anointed with oil. The festival ended in a cheerful gathering of neighbours for feast and song.

(*f*) *Pales.*

Pales was worshipped by all the Italians as a divinity

presiding over the rearing of cattle, and was supposed by some to be male, by others, female. Every year on the 21st of April, the legendary anniversary of the founding of the city, his festival, the PALILIA, was celebrated with offerings of milk and wine. Heaps of straw and hay were set on fire for the rite of purification, while to the sound of pipes and cymbals every beast in the flock, and lastly the shepherd himself, must jump through the flames. In later times the Palilia were merged in the feast of the foundation of the city.

(*g*) *Saturnus and Ops.*

The Romans honoured *Saturn* as protector of corn-fields and of the harvest. He was the founder of systematic agriculture, gave men a settled life and taught them civilized habits. Saturn was thought of as a legendary king of the Golden Age. Banished from Greece, he had sailed in his own ship as far as Mount Janiculus, had been kindly received by King Janus, and taking up his abode on the Tiber-bank, had become king of the peasants and shepherds there, and long held beneficent sway over them.

As an ever-recurring reminder of these peaceful times, the SATURNALIA were celebrated every year during several days of December. All classes of the population took part, the law courts had a holiday, friends and relations gave presents to each other, and even slaves might forget their condition on this one day, for they put on free-men's clothes, sat at table with their masters and were even served by them. Everywhere was merry-making, and the more well-to-do citizens kept open house. It was unlucky to begin any undertaking during the Saturnalia, it was a time devoted entirely to mirth and enjoyment.

The oldest sanctuary of Saturn stood at the foot of the Capitol. The ancient images of the god were bound with

fetters, and it was generally believed that the god was thus bound to the city and could not remove his gifts and favours from it. The state-treasure was kept in a vault

FIG. 38. Flora (*Naples*).

under the temple, and Saturn, as giver of wealth, watched over it. His attribute is the sickle.

Ops was the wife of Saturn and was worshipped with him. She, too, gave wealth and tended young children. In later times her significance as goddess of the fruitful earth fell into

the background ; she was then worshipped chiefly with her son Jupiter, and was thought to exercise a far-reaching influence on human fate.

(*h*) *Vertumnus and Pomona.*

Vertumnus, as his name shows, (*Vertere*, to turn), is the god of vicissitude in nature, shown in the succession of bud, blossom and fruit. He was a young and beautiful gardener-god, husband of *Pomona*, who is represented as a woman in rustic clothing, with a pruning-knife in her hand. She refused all suitors, and even the fair Vertumnus wooed her long in vain. In order to persuade her, he presented himself to her in various forms, as a hunter, a fisher, a vintager, a warrior and last as an old woman. Being unsuccessful, he returned to his own shape and won her by his beauty. A special priest, the *Flamen Pomonalis*, was set apart for the service of Vertumnus and Pomona.

(*i*) *Flora.*

Flora, the beautiful goddess of flowers, was devoutly worshipped by the Romans. (Fig. 38.) The beginning of her cultus and the institution of the *Flamen Floralis*, were ascribed to Numa. After the first Punic war the Romans introduced the Floralia, games which were celebrated with the greatest freedom and mirth during Imperial times, from the 28th of April to the 5th of May. Those who took part in the festival assembled in the Circus crowned with flowers, mimic dances were performed and hares and goats were chased.

Meditrina, goddess of medicine, may here be mentioned. In October the MEDITRINALIA were celebrated atRome in her honour. New wine was drunk and poured in libation to the goddess, as the health-giver.

CHAPTER V.

DIVINITIES OF THE UNDERWORLD.

BOOKS OF REFERENCE.

Pausanias.	... ...	Book x. 25–27.
Homer.	... ...	Odyssey, xi.
Vergil.	... ...	Aen, vii.
Harrison, J. E.	... ...	Myths of the Odyssey.
Rohde, Erwin.	... ...	Psyche.
Hartwig.	... ...	Darstellungen der Unterwelt.

1. Plouton and his Kingdom.

We have spoken of Demeter as the goddess of the seed-corn which is laid in the dark lap of earth, and we have told how her daughter Persephone led a double life, above and below. We have thus come to the entrance of the underworld. The divinities we have now to study rule over the realm of darkness.

Plouton (Aïdes, Aïdoneus, Hades) was a son of Kronos and brother of Zeus and Poseidon. He was enthroned by Persephone's side and ruled over the dead. After the offerings to the dead and due burial rites were over, the souls of the departed came to the kingdom of Pluto in the form of little winged beings. They were led thither by Hermes Psychopompos, or for the fee of an obol, which was

laid in the grave with every dead man, the churlish boatman Charon would ferry them over the streams which flowed between the upper and the underworld, the ACHERON, PYRIPHLEGETHON, KOKYTOS and STYX. Far in the West, in eternal darkness, surrounded by poplars and willows, stood the vast mysterious palace of the god, and over the barren fields around it flitted the spirits of the departed. Woe to him behind whom the gates of Hades had once closed! Open to all, they allowed no return, for *Kerberos*, a gigantic dog with many heads, kept guard. The souls there passed a wretched phantom existence, continuing the occupations which they had carried on in the upper world, but as in a dream and without clear consciousness. They all longed to return to the light and warmth they had been forced to leave. So the shade of Achilles says, in the Odyssey, that it is better to live on the earth as a poor day-labourer than to rule as a prince among the dead.[1] From time to time the shades of the dead might appear to their friends in the upper world, or could be conjured up by sacrifices. When they had partaken of the blood of the slaughtered animal, they received consciousness and speech for a short time, as Homer relates in the Odyssey (Bk. xi). Only a very few heroes succeeded in returning altogether to the upper world. Herakles, led by Hermes, took away Kerberos, and so great was the might of Orpheus' song, that Persephone could not resist him, and gave him back his wife. Even in later times Persephone was supposed to yield to the influence of music.

—"when Sicilian shepherds lost a mate,
Some good survivor with his flute would go,
Piping a ditty sad for Bion's fate;
And cross the unpermitted ferry's flow,
And relax Pluto's brow,

[1] Od., xi. 481.

And make leap up with joy the beauteous head
Of Proserpine, among whose crowned hair
Are flowers first opened on Sicilian air,
And flute his friend, like Orpheus, from the dead."[1]

By means of the oracles of the dead, called NEKROMANTEIA, it was thought possible to conjure up departed spirits and gain from them knowledge of the future.

Beside Aïdes, the supreme judge of the dead, were enthroned other judges, *Minos*, *Rhadamanthos*, *Aiakos* and *Triptolemos*, all of them kings who by their god-fearing and pious lives had shown themselves worthy of this honour. The dead who appeared before them to hear their doom were sent, some to the Islands of the Blest in the Ocean, there to lead a life of bliss under the peaceful rule of Kronos, some to hover in ghostly unsubstantial form round the palace of Hades, and some to the place of torment in the depths of Tartaros, to do penance as criminals. There were many legends among the Greeks about the punishments of the underworld. *Tityos*, who had attempted to offer violence to Leto, was punished by being stretched defenceless on the ground, while two vultures gnawed at his liver. Tantalos,[2] grown arrogant through prosperity, placed the flesh of his own son before the immortals, when they were his guests, in order to test their omniscience. For this impiety he was punished with eternal hunger and thirst. Over his head hung the fairest fruits, but as soon as he stretched his hand to pluck them, a gust of wind carried the branch into the air. Up to his breast he stood in cool water, but as soon as he bent down to quench his burning thirst the water slipped away. *Sisyphos*, a powerful king in Corinth, had committed many crimes against the gods, and had even

[1] M. Arnold.
[2] E. Thraemer, "Pergamos" (Pelops, p. 33).

dared to measure his strength with theirs. He was condemned to roll a heavy stone up the slope of a mountain, and always just as he reached the top, the stone slipped from his hands and rolled down again into the valley. *Ixion*[1] was bound hand and foot to a wheel which turned ceaselessly with the speed of the wind, and the *Danaïdes*, for the crime of the murder of their husbands, were condemned to draw water in sieves.

In this comfortless joyless realm Aïdes ruled as king. The Greeks looked on death with aversion, and did not willingly let their thoughts dwell on the existence of the tomb. Hence it is not surprising to find that offerings were rarely brought to Aïdes, and that there are few myths or legends connected with his name. He was thought of as a fierce robber, coming in his chariot with black horses and snatching men unawares, or as a wild hunter ranging through the world, or as a shepherd who tended the flocks of ghosts in the misty fields of the underworld. He had a helmet or cap which made him invisible, and was an emblem of death who makes invisible. The Cyklops had given it to him as he gave Zeus the thunderbolt and Poseidon the trident.

As the kingdom of Aïdes was commonly believed to be separated from the upper world only by a thin layer of earth, it was natural that deep clefts and dark ravines with waterfalls and gloomy pools should suggest the idea of a connection with the underworld. In many places in Greece, especially volcanic districts where there were earthquakes, hot springs or poisonous vapours, such openings were shown, and were supposed to lead to Aïdes' realm. The district of Lake Avernus, near Cumae, in Italy, was a place of this kind.

Another very widespread myth placed the land of the departed far in the West—in a region where there is no sun,

[1] W. Mannhardt, "Wald-und Feldkulte."

moon or stars. In the river Okeanos, which flows round the whole world, lay the Islands of the Blest, where deified heroes led a life free from care and sorrow. This was the lot of Menelaus, as it was foretold him by the ancient man of the sea: "But thou Menelaus, son of Zeus, art not ordained to die and meet thy fate in Argos, the pasture-land of horses, but the deathless gods will convey thee to the Elysian plain and the world's end, where is Rhadamanthus of the fair hair, where life is easiest for men. No snow is there, nor yet great storm, nor any rain; but always ocean sendeth forth the breeze of the shrill West to blow cool on men: yea, for thou hast Helen to wife, and thereby they deem thee to be son of Zeus" (Od., iv. 560, Trans. Butcher and Lang).

Aïdes was not only the god of death, but the giver of fertility—the god who makes the seed-corn bring forth its fruit, after it has lain the due time in the dark earth. The mineral treasures of the mine were supposed to be his gift to men, and in this aspect he was called Plouton, the wealthy one. Plouton is frequently represented in art. His face is gloomy and severe, and his head is covered with long, tangled locks; he bears the sceptre as king of the underworld, a horn of plenty, to signify his wealth, or in later art, a key, to show his power over the gates of death.

The Romans called the supreme pair of underworld divinities Hades or Dis, and Proserpina. They correspond to Aïdes and Persephone of the Greeks. There were no separate temples to *Dis* Pater, but shrines were dedicated to him in the temples of other gods. On the Campus Martius stood, from ancient times, an altar to the underworld gods. It was buried in the earth, was only uncovered on the occasion of a sacrifice, and was again covered with earth immediately afterwards.

The SECULAR GAMES, instituted to take place once every hundred years, but in later times celebrated at shorter intervals, were in honour of Dis Pater and his queen, and of the spirits of the departed.

2. PERSEPHONE (Proserpina).

Persephone or *Kore*, daughter of Demeter, had a double aspect in the popular faith of Greece. As consort of the underworld ruler, she is the dark goddess, enemy of life, who dwells expectant in the underworld.

> "She waits for each and other,
> She waits for all men born;
> Forgets the earth her mother,
> The life of fruits and corn;
> And spring and seed and swallow
> Take wing for her and follow
> Where summer song rings hollow
> And flowers are put to scorn."[1]

But in summer, when Persephone returns to her mother, she is a goddess of growth and increase. The story of Persephone symbolizes the life of the seed-corn, sleeping in the earth in winter, and ripening to fruit in summer. It also figures the career of man, who has his spring of life and vigour, and his winter of decay and death.

The Eleusinian mysteries emphasized this consoling aspect of death. As Persephone was not bound for ever to the world of shadows, the worshippers were encouraged to hope for a continued existence of the soul after death.

In her double capacity Persephone shares the honours both of her mother, Demeter, and of her husband, Aïdes. She was represented as a beautiful veiled maiden, to show her mysterious character, or as a queen, crowned, and

[1] A. C. Swinburne.

throned by Aïdes' side, holding in her hand a narcissus or a pomegranate.

The Roman poets sing of Proserpina, but she had little hold on popular faith. The native goddess of the shades was *Libitina* or *Lubentina*, whose worship was closely connected with death and funeral rites.

3. Other Divinities of the Underworld.

(*a*) *Erinyes* (*Furies*).[1]

The *Erinyes* were believed to be daughters of Night, or of Earth and Darkness, or of Kronos and Eurynome. They were avenging goddesses—servants of Hades and Persephone—who lived at the entrance to the underworld, and were set apart to punish and torment the departed spirits of those who had done evil on earth, and had come to the kingdom of shades without having appeased the gods. At the behest of the gods they often rose to the upper world. In the form and dress of huntresses, with snakes hanging from their hair and their girdles, and torches in their hands, they ceaselessly and tirelessly pursued fugitive evil-doers. No one could escape them, for they heard and saw everything. The Erinyes were the inexorable representatives of divine law, and avenged every impiety towards father or mother, every dereliction of duty and good faith, and especially every false oath. At the same time they were a refuge and protection for the good. In Athens they were called Semnai (the venerable ones), and in Sikyon Eumenides (the kindly ones), as an indication of their beneficial influence on human culture and morals.

The Greeks regarded the Erinyes with great awe and

[1] { Æschylus, "Eumenides."
{ "Myths of the Odyssey," J. E. H., p. 93.

veneration, and worshipped them in dark groves as goddesses of the underworld. The double aspect of these goddesses, destructive and beneficent, was brought before the mind of the people by the works of the tragic poets. The legend of Orestes presents the Erinyes in their punishing and avenging functions.

In early times the Erinyes were of no definite number; later, names are given to three of them, *Tisiphone* (avenger of murder), *Alekto* (the tireless in pursuit), and *Megaira* (the terrible one). Originally they were conceived of as hideous female shapes, of repulsive countenance, clothed in black, sometimes winged, with snakes instead of hair, and holding snakes, daggers, scourges or torches in their hands. In later times, and especially in Athens, this horrible conception was abandoned, and they were represented as beautiful maidens, dressed like Artemis in the short hunting chiton. Their snake-like hair and grave aspect alone recalled their earlier and more terrible form.

There were other divine or half-divine beings who symbolized the mysterious terrors of death and darkness, but were not themselves objects of worship.

(*b*) *The Graiai.*

The *Graiai* were three daughters of the sea-god Phorkys and Keto. Their names were *Deino*, *Pephredo*, *Enyo* (Fright, Shuddering and Horror). They were the elder sisters and nurses of the Gorgons, mis-shapen hags, grey and ugly from their birth, who lived in a dark cave in the West, not far removed from the entrance to Hades, and possessed only one eye and one tooth between them. When Perseus went in search of the Gorgons, he came first to the Graiai; he seized their eye, and only gave it back when they had told him the way to the dwelling of the Gorgons.

(*c*) *Gorgons.*

These, like the Graiai, were daughters of Phorkys and Keto, and were called *Stheno*, *Euryale* and *Medusa*. Like their sisters, they lived on the confines of light and darkness, in eternal twilight. In the later representations of art and poetry, the three Gorgons are frightful apparitions, half

FIG. 39. Medusa (*Villa Ludovisi, Rome*).

animal, half human. Two of them were immortal, but Medusa, the youngest and most beautiful, was mortal. Poseidon loved her, and wooed her in the very temple of Athene. The goddess, being enraged at the desecration of her temple, punished Medusa by changing her hair into snakes, and by making her more deadly and terrible than her sisters. At last Perseus, under the

protection and by the command of Athene, ventured to approach her as she slept, and struck off her head.

Perseus gave the head of Medusa,[1] whose look turned every one into stone, to his patron goddess, Athene. She set it in the front of her aegis, to be a terror to her enemies, the boldest of whom dared not face the Gorgon's head. (Fig. 39.)

Medusa was the mother of the mighty giant *Chrysaor* and of the winged horse *Pegasos*, both of whom sprang from her headless trunk at the moment of her death.

(*d*) *Hypnos and Thanatos* (*Somnos and Mors*).

Hypnos was the god of sleep, son of Night and twin-brother of Thanatos, Death. He was ruler of gods and men, and lived with his mother and brother in deep subterranean darkness at the entrance of the underworld. He was a kind divinity, for he brought rest to the weary and relief to the suffering. He is represented in different ways—nude, dressed in a single garment, or richly robed, standing, walking rapidly, or languidly reclining, as winged youth, child, or bearded man. He is the favourite of the Muses, because he sends dreams to man The Romans called him *Somnus*.

Thanatos,[2] the *Mors* of the Romans, god of death, was a son of Night and brother of Sleep, not kindly and beneficent, but inexorable and severe, a horror to gods and men. He is sometimes called a son of Earth and Tartaros: no doubt because, through death, men come into close connection with the earth and the underworld.[3]

Although the ancients looked on Death as a hard and cruel god, they did not represent him in the repulsive form of a skeleton, as modern artists do, but in varying shapes,

[1] A. Voigt, "Beiträge zur Mythologie des Ares und der Athene."

[2] C. Robert, "Thanatos."

[3] Homer, Iliad, xvi. 667 (Sarpedon).

according to the spirit of the time. In the most ancient art of Greece he and his brother are babes carried in the arms of Night, Hypnos being coloured white, and Thanatos black. After this we find him in the form of a tall, power-

FIG. 40. Genius of Death.

ful man of wild and fierce aspect, with two great wings on his shoulders, a quieter form of Boreas, the boisterous storm-wind of winter. But there are other better known representations. In these he appears as a winged youth of

gentle, melancholy aspect, his feet crossed, and an inverted torch in his hand; or he leans against a tree trunk in an attitude of repose, with his arms behind his head. (Fig. 40.)

This attractive aspect of Death, which took the place of the repulsive one, probably symbolizes the gentle departure

FIG. 41. Amphora: "Underworld" (*Munich*).

of the spirit to Elysium. Apollo and Artemis, as has been already shown, share some of the functions of the death-god. (Fig. 41.)

(*e*) *Oneiros and Morpheus.*

Oneiros was the dream-god. His name is also found in the plural; and dreams are distinguished as true and false. The false dreams issued from the ivory gate, and the true dreams from the horn gate of the palace, west of Okeanos,

where they dwelt. They were called children of Nyx (night), and also sons of Sleep. They stood at the command of the superior gods, and were sent hither and thither at their pleasure. Morpheus was supposed by some to be a kind of guardian or ruler of dreams, as Aiolos was lord of the winds, but his name also occurs, meaning an actual dream-god who creates images in sleep. Other dream-gods are *Ikelos*, the bringer of illusions; *Phobetor*, the terrifier; and *Phantasos*, the divinity of confused and complicated visions. (Fig. 42.)

FIG. 42. Head of Aphrodite from Melos (*Paris, Louvre*).

CHAPTER VI.

MYTHS OF HEROES.

No nation possesses authentic records of its earliest beginnings, and yet all peoples have some theory of how they came to be. Where history fails, imagination steps in, fills up at pleasure the gaps in oral tradition, and forms a fabric of mingled fact and fancy which the popular mind easily absorbs, and which even the scientific investigator can scarcely hope to separate into its component parts.

A nation which prides itself on its greatness will naturally not ascribe its origin to blind chance, but will seek for a source as exalted as possible, and finally claim divine ancestry. The humbler sort of the people, however, will not consider themselves direct descendants of the god, but will reserve that honour for the princes and nobles who rule and judge them, whose deeds their annals relate, and who seem to be formed of a different clay from themselves. A mythical genealogy will connect these nobles with the local god, and make each the offspring of a union between the god or goddess and a son or daughter of the land.

These half-divine, half-human ancestors of princely houses, who form an intermediate stage between the nation and its god are called Heroes or Demigods. The

myths which relate their lives and doings are partly reminiscence of primitive battles, calamities, migrations and colonizations, and partly pure poetic invention and story-telling.

An imaginative and inventive people loves to glorify its early history by the relation of miraculous events, to multiply the exploits of its heroes, to adorn fact with fiction and to give poetic form and colour to the whole. This is exemplified in the most striking manner in the case of the Greeks. Their hero mythology is an inexhaustible storehouse of the most beautiful, wonderful and touchingly human tales.

To their divine parentage the heroes owed the might, beauty, courage and wisdom which they possessed in so high a degree, but the human side of their origin prevented them from sharing the immortality of the gods. They were subject to death, and numbers of them were laid low in the great Trojan and Theban wars. In the earliest times the condition of heroes after death was supposed to be the same as that of other mortals, they became insubstantial shades in Hades, and only a very few favourites of the gods found their way to the Islands of the Blest. In later times, however, it was believed that dead heroes had all gone to the Islands of the Blest, and were living there in an eternal Golden Age, under the rule of Kronos, or that they still walked the earth invisible, as guardians of later generations, appearing from time to time to give aid at critical moments. When this later belief became common, the cultus of heroes was instituted. Prayers and sacrifices were offered to them in order to gain their favour and protection. Heroes were not so highly honoured as the gods; they had neither special priests nor, as a rule, organized festivals, but at stated times sacrifices were offered to them on their altars or at their tombs. The

more distinguished had temples built for their worship, and some, like Herakles, were made gods after death and received full divine honours. There was distinction of rank even among heroes, for some were nearer to the gods, others to men.

Hero mythology falls naturally into three divisions :

I. The ancient world, the creation of man, and the earliest events affecting the human race ; the period when Prometheus formed the first men out of clay, when great convulsions of nature, such as the Ogygian and Inachian floods, destroyed all the earliest race of man except a few survivors, the period in which the separate tribes, under their own ancestral rulers, began to choose settled abodes and to lead an independent life.

II. The period of the older heroes, of Herakles and Theseus, Minos, Pelops, Perseus and Bellerophon, the time of the great expeditions and campaigns undertaken by a number banded together, such, for instance, as the hunt of the Kalydonian Boar, and the voyage of the Argonauts to Kolchis.

III. The period of historic tradition, enlarged and adorned with legend ; the time of the younger heroes, sons and descendants of the older demigods, but more human than they, the time of the expedition against Thebes and the great Trojan war.

I. THE ANCIENT WORLD AND THE EARLIEST AGE.[1]

Japetos, one of the Titans, sons of Kronos, was fated to become the ancestor of the human race. He took to wife the Okeanid *Klymene*, who bore him four sons, *Menoitos*, *Atlas*, *Prometheus* and *Epimetheus*. Atlas became bearer of the pillars on which the brazen vault of Heaven rests.

[1] Æschylus, "Prometheus Bound."

Prometheus and Epimetheus (Forethought and Afterthought) are closely connected with the traditions about man.

Prometheus fashioned the first men out of clay, and Athene breathed a living soul into them. These first men led a savage, uncultured life. The germ of all mental faculties and gifts lay dormant in them, but one thing was lacking to their development. Without fire, to burn on the hearth, they could neither cook their food nor exercise useful arts. Now Zeus had no goodwill to the creatures of Prometheus. He foresaw that if they once became possessed of fire, they would no longer be so immediately dependent on the will of the gods and the gifts of Nature, but would be carried away by their arrogance to impiety and crime. He therefore refused them the gift, but Prometheus, full of love for his creatures, would not stop half-way, but would make them complete even against the will of the gods. Creeping secretly to the hearth of Zeus he stole a spark of the heavenly fire, brought it down to earth and kindled from it the first fire on a human hearth. Others relate that Prometheus took a dry twig and approached the chariot of Helios as he drove past, that the twig caught fire and that Prometheus lighted his torch with it.

Zeus could not recall the gift once taken, but Prometheus had to pay dearly for his bold defiance. He was fettered to Mount Caucasus by Hephaistos, and every day a ravenous eagle came and devoured his liver, which always grew again. After centuries of this torment had passed, Herakles in his wanderings came to Mount Caucasus. He pitied Prometheus, whose pride had long been tamed, and after shooting the eagle he freed him from his bonds. At the intercession of his son Herakles, Zeus agreed that Prometheus should go free, but he must always wear a ring, in

which a piece of the Caucasus rock was set, as a symbol of his indissoluble connection with the mountain.

As soon as men became possessed of fire, and their material condition improved, they began to forget the gods. Then Zeus resolved to send trouble and sorrow to them. And it was by means of a woman that trouble came into the world.

Hephaistos, the skilful artificer, by command of Zeus fashioned the first woman out of clay. The story is told by Hesiod.

"He spoke, and they did the will of Zeus, son of Kronos, the Lord;
For straightway the halting one, the famous, at his word,
Took clay and moulded an image, in form of a maiden fair,
And Athene the gray-eyed goddess girt her and decked her hair,
And about her the Graces divine, and our Lady Persuasion set
Bracelets of gold on her flesh; and about her, others yet,
The Hours, with their beautiful hair, twined wreaths of blossoms of spring,
While Pallas Athene still ordered her decking in everything.
Then put the Argus-slayer, the marshal of souls to their place,
Tricks and flattering words in her bosom, and thievish ways;
He wrought by the will of Zeus, the Loud-thundering, giving her voice,
Spokesman of gods that he is, and for name of her this was his choice:
Pandora, because in Olympos the gods joined together then,
And ALL of them gave her, a GIFT, a sorrow, to covetous men." [1]

The gods sent Hermes to lead her to *Epimetheus*, brother of Prometheus. Epimetheus should have taken care not to receive a present from Zeus, but, rash and headstrong as he was, he took the lovely maiden to his home and made her his wife.

As her dowry from the gods Pandora had brought with her a box, tightly closed, and had told Epimetheus not to open it. But as Epimetheus was very curious to know what

[1] { See "Mythology and Monuments, Athens," J. E. H.
{ Hesiod, "Works and Days," 69-82.

was inside he lifted the lid. Immediately there flew out of the box all the sorrows, diseases and plagues which torment human life, and when Epimetheus, frightened at his rash act, shut down the lid again, nothing remained in the box except Hope, which helps men to bear grief.

The human race, which had now attained to some degree of civilization, was thus exposed to a thousand sorrows, and in spite of their high-mindedness and arrogance, men became the prey of death and disease. For centuries they grew in skill and pride, and forgot the gods more and more, till Zeus, angry with their crimes, determined to destroy them all. A great flood covered the land, and every living thing perished in it. In different local legends this flood is called by different names. In Attica and Bœotia it is called the OGYGIAN flood, after the legendary king *Ogyges ;* in Argos, the INACHIAN, after King *Inachus ;* or it was called the flood of *Deukalion*, because he was the only man who survived. How Deukalion, son of Prometheus, and Pyrrha, daughter of Epimetheus, became the parents of a new human race has already been related.

Deukalion was succeeded in the rule of this new race by his son *Hellen*, who gave his name to the Hellenes. He had three sons, *Aiolos*, *Doros*, and *Xuthos ;* and Xuthos had two sons, named *Ion* and *Achaios*. The posterity of Deukalion and Hellen divided the sovereignty between them, and the four principal Greek races, *Dorians*, *Aiolians*, *Ionians* and *Achaians*, were named after Doros, Aiolos, Ion and Achaios. These races occupied the country of Greece, and founded various kingdoms. As legendary rulers of these kingdoms we sometimes find descendants of the old race-kings, sometimes younger heroes and sons of gods, from whom the actual later princes claimed descent. The Dorian Heraklidai, for instance, claimed descent from Herakles, and through him from Zeus.

II. THE AGE OF THE EARLIER HEROES.

Most of the hero-legends of this age belong to separate districts and tribes of Greece, but the myth of Herakles may be called Hellenic, for although it proceeds from a definite locality, the poets have made it the common property of the Greek race as a whole. We have also to consider the myths of adventures joined in by bands of heroes, such as the expedition of the Argonauts and the Hunt of the Kalydonian boar.

Local Hero Myths.

I. ARGOS.[1]

At the head of the race of heroes stands the river-god *Inachos*, whose daughter, or grand-daughter, was the beautiful *Io*. She was beloved by Zeus, and was changed into a cow in order that she might escape the persecution of Hera. After Io's guardian, the hundred-eyed Argos, had been slain by Hermes Hera sent a huge gad-fly to torment the cow, and to drive her through the whole world without pause. At last Io came to Egypt, where she found refuge, took her human form again and became the mother of *Epaphos*. One of the children of Epaphos was the maiden *Libya*, beloved by the sea-god Poseidon, by whom she became the mother of *Agenor* and *Belos*. *Belos* and *Anchinoë* are the parents of *Aigyptos*, *Danaos*, *Kepheus* and *Phineus*. Aigyptos ruled over the land which bore his name, but Danaos received from his father the dominion over Libya, named from the daughter of Epaphos. Danaos had several wives, who bore him fifty daughters, the *Danaïdes*. Because the fifty sons of Aigyptos ceaselessly persecuted Danaos' daughters with their suit, the latter, at command of Athene, built the first ship of fifty

[1] Æschylus, "Iketides"; "Prometheus Vinctus."

oars, and escaped with his daughters over the sea to Argos, whence his race had in earlier times been expelled.

At that time *Gelanor*, a descendant of a younger son of Inachos, was ruling in Argos. Danaos demanded the sovereignty, was elected as ruler by the people, and their choice was confirmed by an omen from the gods. Thus Danaos became king of Argos. He was highly honoured as a benefactor, for he made wells so deep that they did not dry up in the hottest summer, and canals to irrigate the land and make it fruitful.

But his brother's sons, the fifty Aigyptiadai, followed him across the sea once more, and Danaos, although he mistrusted them and bore them a grudge, dared not refuse their demands, so he consented to marry his daughters to them. Then, giving to each of his daughters a sword, he commanded them to murder their husbands in secret on the night of their marriage. The daughters obeyed the cruel command, and were condemned for this crime to endless penance in Hades. One only, *Hypermnestra*, disobeyed, and spared her husband *Lynkeus*, out of love to him. Being accused by her father before a court of justice she was acquitted. She remained the wife of Lynkeus, and became by him mother of Abas, the father of Akrisios and Proitos.

In spite of their black deed of murder, the other Danaïdes were again sought in marriage by a number of noble suitors, who flocked together to compete for them in the Games which Danaos instituted. From these marriages sprang famous races of heroes. One of the Danaïdes, *Amymone*, had borne to Poseidon two sons, Nauplios, afterwards father of Palamedes, and Oiax, both of them well-known heroes of the Trojan war.

To return to Lynkeus and Hypermnestra. Their son Abas married the Arkadian nymph Okaleia, became a doughty

warrior, and founded the town of Abai in Phokis, from which the brave Abantes colonized Euboia. The two sons of Abas, Akrisios and Proitos, were enemies from their childhood. When they were grown, Akrisios drove Proitos from his home. Proitos fled to Lykia, married Stheneboia, the king's daughter, and, with the aid of an army provided by his father-in-law, reinstated himself in his native land, where he built the city of Tiryns, and ruled over Argos and Corinth.

Proitos had three beautiful daughters, who offended the gods by their arrogance and pride. They were punished with a terrible disease which destroyed their reason, and one of them slew herself by leaping from a high rock. The other two were healed by the famous seer and physician *Melampus*,[1] from Pylos, whose ears snakes had licked while he was asleep, so that henceforth he could understand the flight of birds and interpret their speech. Melampus and his brother Bias married the two Proitides. Their children, *Adrastos* and *Amphiaraos*, *Kapaneus* and *Eteokles*, became famous heroes, and took part in the expedition against Thebes.

When Proitos came again into his kingdom, he handed over to Akrisios the old city Argos and part of the surrounding country. Akrisios married *Eurydike*, daughter of *Lakedaimon*, and had one daughter, *Danaë*. It had been prophesied to King Akrisios that he should die by the hand of his daughter's son. In order to frustrate the fulfilment of this prediction, he forced his daughter to remain unmarried, and shut her up in a secure underground prison, but Zeus loved the unhappy maiden, and in the form of a shower of gold he penetrated to her dungeon. So Danaë became in secret the mother of Perseus.

When Akrisios knew that his daughter had borne a son, he

1 { Apollodoros, i. 9, 11.
{ Odyssey, xv. 225.

was terrified, and determined to kill both Danaë and her babe. So he shut them both up in a great wooden chest, and threw them into the sea. But Zeus would not let his son perish. The chest drifted on the waves, and was stranded on the island of Seriphos, where the fisherman *Diktys* drew it in with his net. Diktys brought the mother and child to his brother, *Polydektes*, king of the island, who determined to bring Perseus up as his own son and to marry Danaë. When his suit was refused, he was very angry, and in order to bend Danaë to his wishes he made her a slave, and caused her to be cruelly treated. When Perseus grew to manhood, Polydektes wished to remove him, so that Danaë might be completely in his power. He therefore sent him to the Gorgons to fetch the head of Medusa, an adventure so dangerous, that he supposed Perseus would perish. Perseus was provided with an invisible cap, the gift of Aïdes, and with winged sandals. Led by Hermes and Athene, he went first to the *Graiai*, the sisters of the Gorgons, and by taking away from them their single eye, he forced them to tell him the way. Holding in his hand a bright polished shield, in which he could see the reflected image of Medusa, he approached her while she was asleep and cut off her head with a scimitar. Then he hastened away, and as he wore the invisible cap, Medusa's sisters could not pursue him. When he had returned in safety he gave the head of Medusa to his patroness, Athene, who fastened the dreadful freezing horror on her shield. But this was at the end of his journey. Before he could return he must travel through many lands, and accomplish many brave deeds. When King *Atlas* denied him hospitality, Perseus held the head of the Gorgon up before him, and turned him into a rock. In Egypt Perseus had another adventure. *Kassiopeia*, wife of King *Kepheus*, had had the effrontery to compare her beauty with that of

the Nereids. The enraged sea divinities persuaded Poseidon to send out of the sea a dreadful monster which laid waste the coast of Kepheus' kingdom, and killed men and animals. The king went in despair to the Oracle, to ask how the angry gods were to be appeased, and received as answer the command to sacrifice his only daughter *Andromeda* to the monster. The unhappy girl was fettered to a barren rock on the shore and left to become the sea-beast's prey. Just as the monster approached Perseus came flying through the air; he slew the beast and turned it to stone, freed the fair Andromeda, and married her.

Then Perseus went back to Seriphos and rescued his mother Danaë from the shameful slavery in which Polydektes had kept her. Polydektes himself he slew with all his guests, while they were seated at a great feast, and turned them all to stone. He did not remain long in Seriphos, but returned to his ancestral home of Argos with his mother Danaë and his wife Andromeda. Proitos, brother of Akrisios, had again attempted to usurp the rule of Argos, but Perseus made war upon him, and forced him to yield the sovereignty to the rightful king, Akrisios. Shortly after this, as Perseus was throwing the quoit, he had the misfortune to slay Akrisios by misadventure, and thus the words of the oracle were fulfilled. Perseus succeeded Akrisios as ruler of Tiryns, but he removed his royal residence to Mycenæ, leaving the lordship over Argos to *Megapenthes*, son of Proitos. After his death he was worshipped as a god in Seriphos, Athens, and especially in Argos. Among the sons whom Andromeda bore to him, *Elektryon* and *Alkaios* were the most famous. *Amphitryon*, son of Alkaios, was married to *Alkmene*, daughter of Elektryon. *Herakles* was the son of Zeus and Alkmene.

2. Corinth.

At the time of Proitos Corinth was under the rule of Argos. The first important figure whom we meet there is *Sisyphos*, son of that Aiolos of whom we have already spoken as son of Hellen and ancestor of the Aiolians. Sisyphos is a notorious criminal and traitor. When Zeus carried off Aigina, the beautiful daughter of Asopos, Sisyphos betrayed him. Zeus wished to slay Sisyphos, but Sisyphos refused to follow Thanatos, the death-god, who came to take him away, and threw him into a deep dungeon. For a long time Hades' kingdom received no accessions, but at last Ares freed Thanatos and gave Sisyphos up to him to suffer eternal torment in the underworld for his crime.

Glaukos [1] was the son of Sisyphos. When he was driving in a chariot race, his horses took fright and he was thrown, dragged along the ground and dashed to pieces. He left a son, Bellerophon,[2] who went to the court of Proitos in the bloom of his youthful beauty. Stheneboia, the king's wife, fell violently in love with him, and when she saw that her passion was not requited, she slandered him to her husband, and so excited his rage that he determined on Bellerophon's death. He sent the youth to carry a letter to Iobates, king of Lykia, his own father-in-law. This letter contained secret instructions that the youth was to be slain. Bellerophon went to Lykia without suspicion, and there Iobates laid such dangerous tasks on him that he might easily have perished while fulfilling them. But the gods had not forgotten him, and sent him the winged horse Pegasos, whose manège Athene herself taught him. Mounting high in the air, he slew the *Chimaira*, a dreadful monster with three heads, of

[1] Iliad, vi. 154; Apollodoros, i. 9, 3.
[2] Homer, Iliad, vi. 155.

a goat, a lion and a snake, which could run like the wind, and slew all whom it met with its fiery breath.

Bellerophon also defeated many enemies who threatened the kingdom of Iobates. Among these were the Amazons, a nation of women, skilled in all warlike exercises from their youth, and able to hold their own against the strongest opponents, even against Theseus and Herakles. These Amazons were said to live in the far East, many stories are told about them, and their wars with heroes are represented in many works of art. In the Trojan war they were led by their queen, Penthesilea, to the aid of the besieged against the Greeks.

At last Iobates tried to entice the brave Bellerophon into an ambush, so that he might be slain, but by the help of the gods the hero escaped. He even succeeded in winning the love and trust of the king in such a high degree, that he gave him his daughter to wife and half his kingdom. Bellerophon lived a long and happy life surrounded by his blooming children. Once more he returned to Tiryns to revenge himself on Stheneboia. She was induced to mount the steed Pegasos, to flee, as she supposed, with Bellerophon, but the hero threw her into the sea, where she perished.

But Bellerophon's great good luck became a curse to him. He grew so haughty that he even conceived the impious idea of flying on his steed up to Olympos. Roused to anger by such impiety, Zeus hurled his thunderbolt. Bellerophon perished, and his name served to point the moral of fallen pride.

3. THEBES.

Thebes, in Bœotia, whose foundation is ascribed to *Kadmos*, is the scene of some of the most beautiful of the

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[1] Sophocles, "Œdipus Rex."
Euripides, "Phœnissae."
Moschus, I. "Europa."

hero myths. Kadmos was son of the Phœnician king, Agenor, who was a son of Poseidon and Libya. His beautiful sister, *Europa*, from whom our continent takes its name, was a favourite of Zeus. In order to carry off the maiden, Zeus changed himself into a lordly bull of tawny hue, and in this form approached the king's daughter as she was walking in a flowery meadow near the sea. Europa was pleased with the animal, caressed him, and when he lay quietly down in the grass she playfully seated herself on his back. Then the bull leaped up, rushed into the sea, and swam with the maiden to Gortys, in the island of Krete, where Zeus took his true shape again.

Meantime, there was grief in the house of Agenor at the loss of the princess, and Kadmos was sent out to seek her. After a long and vain search, he came to the oracle of Apollo in Delphi, and asked where he should find his sister. The Oracle, in reply, commanded him to give up the search, to follow the first cow he should meet, and to found a city on the spot where she should lie down. This city was to be the Kadmeia, later called Thebes, and the country in which it was built was called Bœotia, the land of oxen.

Kadmos followed the cow, and she guided him to the fateful spot, but he had many adventures before he could found the city.

To show his thankfulness to the gods, he wished to sacrifice the cow who had been his guide, and sent his companions to fetch lustral water for the rite at a well sacred to Ares. But a terrible dragon who guarded the well slew them. Kadmos himself, under protection of Athene, attacked and conquered the dragon, and taking the teeth of the defeated monster he sowed them in the earth. From this wondrous seed sprang armed men, who slew each other in bloody fight. Only five escaped the slaughter, and they

remained true to Kadmos, and helped him in building his city. They were called *Spartai*, "the sowed," and from them the noblest families of Thebes traced their descent. The citadel of the town retained the name KADMEIA till very late times.

Now the dragon which Kadmos had killed was the sacred snake of Ares. To expiate the sacrilege of its slaughter, and to appease the angry god, Kadmos must serve him full eight years; at the end of that time Zeus gave him to wife *Harmonia*, daughter of Ares and Aphrodite. All the gods came to the wedding, bringing rich presents for the bridal pair, and thus showing their interest in the city of Thebes. Harmonia bore to Kadmos one son, *Polydoros*, and four daughters, *Autonoë*, *Ino*, *Semele* and *Agave*. Autonoë married *Aristaios*, and their son was *Aktaion*. Because he once happened to surprise Artemis in the bath, he was changed by the goddess into a stag and torn to pieces by his own hounds. Ino was married to Athamas, who, being seized by madness, killed his eldest son and pursued his wife till she sprang from a high cliff into the sea in order to escape from him. She became a sea-goddess, and was called Leukothea. Semele, the mother of Dionyos, was slain by the thunderbolt of Zeus. By *Echion*, one of the five Spartai, Agave became the mother of *Pentheus*, King of Thebes, who was cruelly slain by the Mainads because he had forbidden the worship of Dionysos. The rule of Thebes was transferred to *Labdakos*, son of Polydoros.

In his old age, Kadmos was forced to flee to Illyria to escape the persecution of his enemies. After a long life of great prosperity, alternated with heavy griefs, Kadmos and his faithful wife Harmonia died. He was worshipped at Thebes with almost divine honours as inventor of agriculture, maker of the first canals for irrigation, teacher of the art of writing and founder of the city.

"Far, far from here,
The Adriatic breaks in a warm bay
Among the green Illyrian hills, and there
The sunshine in the happy glens is fair,
And by the sea, and in the brakes,
The grass is cool, the sea-side air
Buoyant and fresh, the mountain flowers
More virginal and sweet than ours.

And there, they say, two bright and aged snakes,
Who once were Cadmus and Harmonia,
Bask in the glens or on the warm sea-shore,
In breathless quiet, after all their ills,
Nor do they see their country, nor the place
Where the Sphinx lived among the frowning hills,
Nor the unhappy palace of their race,
Nor Thebes, nor the Ismenus, any more." [1]

At the time of the death of Kadmos and the flight of Pentheus, his grandson, Labdakos, was still under age: therefore the rule of Thebes passed to *Nykteus*. By *Thebe*, goddess of the town, Nykteus had a daughter, *Antiope*, whom Zeus secretly loved. When Nykteus knew this he wished to kill his daughter, but she fled to a lonely wilderness on Mount Kithairon, where she bore twins, and afterwards took refuge with King *Epopeus* of Sikyon, leaving her little sons, *Amphion* and *Zethos*, with a shepherd who was keeping sheep on Mount Kithairon, and who brought them up as peasants, unknowing of their parentage. In Sikyon Antiope found a refuge only for a short time. Her father, Nykteus, persecuted her even there, and after his death his brother Lykos, who succeeded to the regency of Thebes during the minority of Labdakos, took Sikyon and brought Antiope back to Thebes. There she had to suffer from the jealousy of *Dirke*, wife of Lykos, who tormented her in every way, made her a slave, and gave her the most menial work to do. For

[1] M. Arnold.

many years Antiope patiently bore her hard lot, but, finding at last that Dirke was planning to take her life, she escaped, and returned to Mount Kithairon, where her sons received her hospitably, without, however, recognizing her. Soon after, Dirke came to Mount Kithairon to be present at a Bacchic festival, and seeing her former slave, she resolved to put her to a cruel death. She therefore commanded the two supposed shepherds, Amphion and Zethos, to fetch the wildest bull of their herd, to bind Antiope to his horns, and let the mad creature drag her to death. The youths were just about to bind the unhappy woman, when the old shepherd who had brought them up recognized Antiope, and told them that she was their mother. Amphion and Zethos, bitterly enraged against Dirke for the long sufferings she had inflicted on Antiope, and for her intention to make them the murderers of their own mother, seized her, bound her in Antiope's stead to the bull and caused her to be dragged to death. When she died she was turned into a spring, which bore her name.

The two brothers now entered on their dominion and built a rampart round the lower town, as Kadmos had already done round the citadel. Amphion married Niobe, daughter of Tantalos, of whose rivalry with the gods and punishment we have already told. After their death, Amphion and Zethos became protecting divinities of the town, and the rule passed to Labdakos. No important event is connected with his reign, but the legends of his son *Laios* and his grandson *Oidipous* (*Œdipus*) are very famous.

Laios married *Iokaste*, daughter of Menoikeus, who bore a son called *Œdipus*. Laios having heard a prophecy that he should die by the hand of his own son, cut the sinews of the child's ankles, and exposed it in the forest of Kithairon. The boy was found by some shepherds and brought to King

Polybos of Corinth, whose childless wife welcomed him and brought him up as her own son. When Œdipus was grown, he inquired of the Oracle about his parents, and received for answer the command to keep away from his native land, lest he should become the slayer of his father and the husband of his mother. Now Œdipus thought that Polybos was his father. He therefore left the court of Corinth and travelled to a distance, and when he was going through a hollow way, he met his real father, Laios. Strife arose between the two companies, and when Laios interfered he was slain by his son. Œdipus, not knowing what a crime he had committed, journeyed on to Thebes. There he found terror and consternation, for the *Sphinx*, a monster half woman, half lion, was devastating the country. She gave to every passer-by a riddle, and if he could not guess it she slew him. This was the riddle: "Four-legged in the morning, two-legged at mid-day, three-legged in the evening." Œdipus went to meet the monster and guessed the riddle at once, on which the Sphinx threw herself down from her rock, and the land had rest. Œdipus received from the Thebans the promised reward—namely, the hand of Iocaste, widow of Laios, and the rule over Thebes.

Thus Œdipus, all unknowing, had fulfilled the prophecy, and after murdering his father had become the husband of his own mother. She bore him four children, *Eteokles*, *Polyneikes*, *Antigone* and *Ismene*. But although Œdipus had transgressed unwittingly, the anger of the gods followed him. Misfortunes befel the land, and when the Oracle was asked for help, the whole secret was revealed. Iocaste slew herself in remorse, Œdipus put out his own eyes and went into exile, followed by the curses of his subjects, and attended only by his daughter Antigone. The vengeance of the gods was not yet sated, but was to be fulfilled later on Œdipus' two sons, Eteokles and Polyneikes, who succeeded him as

rulers of Thebes and lived in continual enmity with each other. This moving tale is the subject of many poems. The tragedies of *Æschylus* and *Sophocles*, especially, present the fates of the house of Laios.

THESSALY.[1]

The Centaur Cheiron is a strange figure who occurs constantly in heroic myth in connection with famous men. He did not belong to the race which fought with Peirithoös and the Lapithai. He was the most righteous of all the Centaurs, and was considered by the ancients to be a famous physician, seer, astrologer and musician. Cheiron lived in a cave on Mount Pelion, and Achilles, Asklepios, Herakles and many other famous Greeks were sent to him to be taught. Peleus was his friend; to him he gave his terrible spear made of ash from Mount Pelion. The Argonauts visited him and even Orpheus consented to compete with him in music. Chancing to be present at a fight between Herakles and the Centaurs, Cheiron tried to make peace, and was wounded by a poisoned arrow. The wound was incurable, therefore Cheiron went willingly to death, in order, as one legend says, to free Prometheus from his sufferings. After his death he was placed in the heavens as a constellation, and named "The Archer." (Fig. 43.)

In the earliest legends, up to the time of Homer, the Centaurs were not half brutes. They were only known as gigantic, savage, and ferocious men inhabiting the Thessalian forests. They were always engaged in bloody wars with the Lapiths, and thus in art they sometimes symbolize the struggle of Greek civilization with the remnants of primitive races, and the final absorption or conquest of the latter.

[1] W. Mannhardt, "Wald-und Feldkulte" (Alte Peleis).

According to the myth, Centaurs and Lapiths lived as peaceful neighbours till the war began at the wedding of

FIG. 43. Centaur (*Capitol, Rome*).

Peirithoös, Theseus' friend. At the feast the wild Centaur *Eurytos* tried to carry off the bride, *Hippodamia*. The

Lapiths resisted ; Theseus, Nestor and the giant Kaineus

FIG. 44. Young Centaur (*Capitol, Rome*).

came to their aid, and after a desperate fight the Centaurs were completely overthrown. But *Kaineus*, although he

had been made invulnerable by Poseidon, was slain, for the Centaurs piled tree-stumps and masses of rock upon him, so that he was suffocated.

Two types of the Centaur were developed by art. In one he is represented as a man with the hind-quarters of a horse growing on to his back;[1] in the other he has the horse body with four legs, and a human trunk, head and arms. (Fig. 44.)

5. ATTICA.[2]

The Attic people, like the Theban Spartai, believed that they were sprung from the soil, and had originally been ruled over by earth-born kings. There was a later tradition about a settlement from Egypt, connected with the name of *Kekrops*. He was said to have been received hospitably in Attica by King Aktaios, to have married his daughter, and succeeded him as ruler of Attica. But the earlier story made Kekrops, like all the Attic kings before him, a son of Ge, the Earth. His autochthonous, earth-born nature is symbolized in art by his serpent's tail, in which he resembles the giants. After Kekrops had secured the borders of Attica against the raids of the Bœotians, he founded the KEKROPEIA, or citadel, which formed the nucleus of the city dedicated to the goddess Athene. Kekrops made great advance in civilization by dividing the country into twelve townships, and introducing civic order. He was also a religious lawgiver, erected altars to Pallas Athene, and instituted priests and sacrifices. The decision of the contest between Athene and Poseidon was ascribed to him.

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[1] Corinthian Skyphos, Paris; published in "Histoire de la Céramique Grecque" (Rayet et Collignon), p. 55.

[2] { Euripides, "Ion."
{ Toepffer, "Attische genealogie."

The Kekropides, daughters of Kekrops, were called *Herse*, *Aglauros* and *Pandrosos*. Herse bore Keryx to Hermes, and from him the Attic priestly castle of Kerykes (heralds) traced its origin. Aglauros and Ares were the parents of *Alkippe*, whom Halirrothios, son of Poseidon, loved. Halirrothios was slain by Ares, and this murder was said to be the first cause tried by the court of the Areopagos. The third sister, Pandrosos, remained unmarried, and became priestess of the virgin goddess, Athene. The myth of how the Kekropides met their end is as follows: Athene had concealed Erichthonios, son of Hephaistos and Ge, in a chest, and had given the chest to the Kekropides with strict orders not to open it. Pandrosos obeyed, but her two sisters, not being able to restrain their curiosity, opened the chest. When they saw the child in the form of a snake they were seized with madness, and threw themselves down from the Acropolis rock. The faithful sister, Pandrosos, was made immortal, and became a companion of Athene.[1]

When Erichthonios was grown he became king, and founded the Panathenaic festival. He had a son, *Pandion*, whose children were *Erechtheus*, *Philomela* and *Prokne*. Erechtheus and his daughter *Chthonia* gave up their lives in a war between Attica and Eleusis, after which Eleusis came under Attic rule. With him the stock of Kekrops became extinct, and the rule of Attica passed to Ion, son of Apollo, who had been the Athenians' ally in their war against Eumolpos of Eleusis. Erechtheus and Erichthonios are properly one and the same, but the poets of a later period separated their two aspects and made them father and son.

The following is the myth of the sisters of Erechtheus. *Tereus*, king of Thrace, having given aid to Pandion in

[1] See "Mythological Studies," I., by J. E. Harrison in the *Journal of Hellenic Studies*, October, 1891.

his war against Labdakos of Thebes, received as a reward the hand of the king's daughter, *Prokne*. Their son was *Itys* or *Itylos*. Tereus being desirous to wed *Philomela* also, carried her off on the pretext that her sister was dead. When Philomela discovered the truth and threatened to reveal Tereus's crime, he cut out her tongue and hid her in a thicket in Parnassos. Prokne knew nothing of her sister's sufferings or concealment, therefore Philomela embroidered on a garment the story of her wrongs and sent the web to Prokne. By this means the sisters met, and they made a compact to take vengeance on Tereus. They slew Itys, and placed his flesh before his father as food; but when Tereus, having discovered the deed, was about to slay both sisters with an axe, all three were changed into birds—Tereus into the hoopoe, Prokne into the swallow, and Philomela into the nightingale, who sings to her sister:—

"O swallow, sister, O rapid swallow,
I pray thee sing not a little space.
Are not the roofs and the lintels wet?
The woven web that was plain to follow,
The small slain body, the flower-like face,
Can I remember if thou forget?" [1]

The other daughters of Erechtheus were *Oreithyia* and *Prokris*, whose stories have already been told.

When the male line of Kekrops was extinct, and when *Pandion II.*, a pretended son of Erechtheus, had been banished to Megara, *Ion* became king of Athens. He was son of *Kreousa*, daughter of *Erechtheus*, and of Apollo.[2] As a new-born infant he was exposed, and disappeared, no one knew whither. His mother, Kreousa, married *Xuthus*, and

[1] A. C. Swinburne.

[2] See "Ion" of Euripides, translated and edited by A. W. Verrall.

as they had no children they went to the Oracle of Delphi to inquire whether they were to have offspring. The Oracle commanded them to adopt as their son the first youth they should meet. This was Ion, the young temple-servant, so Xuthus obeyed the command of the Oracle, and took Ion as his son. One version of the legend calls Ion the real son of Xuthus. When Xuthus died he left his kingdom to Ion, and his other son by Kreousa, Achaios, became the ancestor of the Achaians.

According to another legend Pandion was driven out of Athens by the sons of *Metion*, and took refuge with King Pylos in Megara, where he adopted *Aigeus* as his son. After the death of Pandion, Aigeus and his brothers, *Pallas*, *Nisos* and *Lykos*, marched to Attica, drove out the sons of Metion, and divided the kingdom among themselves.

6. Crete.

After Zeus, in the form of a tawny bull, had carried off Europa, the beautiful daughter of King Agenor, and had brought her to Crete, she became the mother of three famous sons, *Minos*, *Rhadamanthos* and *Sarpedon*. Rhadamanthos travelled over the western islands to Bœotia, where he was held in high honour as a wise law-giver and judge, and where he married Alkmene, mother of Herakles. After death he became judge in the underworld. Sarpedon founded a mighty dominion in Lykia, and Crete fell to the share of the eldest brother, Minos. He is the representative of law, order and authority, and the legends connected with his name show that the prosperity and greatness of Crete were distinguished even in early times. These legends were so many and so important that it seemed impossible to ascribe them all to one hero. People therefore supposed

that there were two kings of the same name, and the second was called grandson of the first and son of Lykastos.

King Minos was known for his severe righteousness. The wise laws which he gave his people were communicated to him by Zeus in his own person. Once in nine years Minos retreated to a sacred cave, where he received from the supreme god new laws and instructions. He, like his brother, entered after death on the office of judge of the underworld.

Minos encouraged ship-building, and was himself a famous admiral, who sailed the seas to extend and defend his dominions. Under his protection trade and commerce flourished. But he committed a grievous fault against his patron Poseidon; he stole the sacred bull which Poseidon had sent from the sea, and instead of sacrificing it to the god, as he had promised, he kept it among his own herds. As a punishment Poseidon caused *Pasiphaë*, wife of Minos, to bear instead of a child a monster, half-bull, half-man, called the *Minotaur*. She had already borne to the king two daughters, *Ariadne* and *Phaidra*. Minos shut the Minotaur up in a large building consisting of innumerable subterranean chambers and dark winding ways. This building was a work of Daidalos the Athenian artificer, and was called the LABYRINTH. Any one who once entered it could never find his way out, but became the prey of the Minotaur. Minos used to send all criminals into this dungeon.

The marine dominion of Minos was so extended that he even subdued some kings in Greece. *Aigeus*, King of Athens, had slain *Androgeos*, son of Minos, out of jealousy, because, coming as a stranger youth to Athens, he had excelled in the Games. To avenge the death of his son Minos took Megara by cunning and treachery, and blockaded Athens. The inhabitants, being hard pressed by hunger

and disease, were forced to make terms, and promised to send to Crete every eighth year an offering of seven maidens and seven youths to be thrown as prey to the Minotaur. Theseus, son of Aigeus, freed Athens from this dreadful and shameful tax.

The death of Minos is connected with the legend of *Daidalos*, builder of the Labyrinth.

Daidalos was born in Athens, and was a famous craftsman and artist. His nephew and pupil, *Talos*, was dowered with such skill by the gods that he equalled and almost surpassed his master. So Daidalos was seized with bitter envy, and once, when he was alone with Talos, he treacherously threw him from a rock so that he died. Daidalos escaped punishment by fleeing to Crete. There he made many works of art, and was highly esteemed by Minos, and yet he longed to return to his native land. Minos would not allow him to leave Crete, because he could not do without his services as an architect and sculptor ; and when Daidalos and his son *Ikaros* tried to escape across the sea, Minos overtook them with his swift ships and put them under guard. And now Daidalos' art stood him in good stead. He made artificial wings for himself and his son, and by their aid they got safely across the sea to Sicily. But the gods took vengeance on Daidalos for the murder of Talos. Ikaros, in flying through the air, in spite of his father's warning, went too near the sun. The wax which fastened the feathers of his wings was melted, and before Daidalos could rescue him he fell into the sea, afterwards called Ikarian in memory of him. Minos hastened after Daidalos, and at last found him in Sicily. He was received with apparent friendliness, but by Daidalos' order was suffocated in a hot bath.

7. ELIS AND ARGOS.

Before turning to the principal heroes, Herakles and Theseus, we must speak of *Pelops*,[1] who is not only an important figure in himself, but the ancestor of a long line of heroes who became the victims of a tragic destiny. Pelops was a son of *Tantalos*, a brother of Niobe, the unhappy wife of Amphion of Thebes. Tantalos himself was so beloved by the gods that they even admitted him to their table in Olympos, but he betrayed their confidence, revealed the secrets of Olympos to men, stole nectar and ambrosia, and on one occasion, when the gods were his guests, placed before them, as a test of their omniscience, the flesh of Pelops, his son, whom he had cruelly slaughtered. The gods at once discovered the crime. They brought Pelops to life again, but sent the cruel father to the underworld, where he had to suffer grievous torments.

Pelops grew up among the gods, and then was allowed to return to earth. After wandering for a long time through Phrygia he came to Elis in the southern part of Greece, founded a kingdom there, and became a benefactor to his subjects by giving them good laws and institutions. The whole southern peninsular of Greece was supposed to have taken its name, Peloponnesus, from him. When Pelops came to Elis *Oinomaos*, a son of Ares, was king, and he had one daughter, *Hippodameia*. An oracle had told the king that he should perish by means of his son-in-law, and therefore in order to postpone the marriage of his daughter he promised her hand to any one who should beat him in a chariot-race. Now, Oinomaos had very swift horses, and was a skilful and crafty driver, so that no one had ever been able to overcome him. The unsuccessful suitors he put to death

[1] E. Thraemer, "Pergamos" (Tantalos, p. 84).

by a thrust of the spear. Pelops was undaunted by the danger of the enterprize, and became a suitor for Hippodameia's hand; the gods were on his side, and Poseidon gave him a golden chariot and wind-swift horses, with which he won the race and the hand of Hippodameia. It is related that Myrtilos, the charioteer of the king, being bribed before the start by Pelops, loosened a wheel of Oinomaos' chariot, so that it was overturned in mid course and dashed to pieces. When Myrtilos demanded a reward for his treachery, Pelops threw him from a steep cliff into the sea. As he died, Myrtilos cursed Pelops and all his house, and this curse was fulfilled in the sufferings and calamities of later generations. In the eastern pediment of the temple of Zeus at Olympia was represented the preparation for the contest between Pelops and Oinomaos.

Pelops was famous for his revival of the Olympian Games, which he celebrated with great brilliancy and splendour. After his death he was worshipped with yearly underworld sacrifices by the inhabitants of Elis, in a temple in the sacred grove of Olympia.

The sons of Pelops, called *Pelopidai*, had to feel the effects of Myrtilos' curse. Misfortune began with the murder of *Chrysippos*, Pelops' favourite son, by his brothers *Atreus* and *Thyestes*, who were banished for their crime. Atreus came to Mykenai, the royal residence of Argos, where his brother-in-law, King *Sthenelos*, son of Perseus and Andromeda, lived. When Eurystheus, son of Sthenelos, fell in battle, Atreus came to the throne and founded a new dynasty. His sons were Agamemnon, leader of the expedition against Troy, and Menelaos, King of Sparta, whose wife Helena was taken away by Paris, son of Priam, of Troy, and thus gave occasion to the Trojan war.

Atreus' brother, Thyestes, had come to Mykenai with

him, but he was forced to leave the country because he wished to corrupt the wife of Atreus. Thyestes had brought up Pleisthenes, son of Atreus, as his own son, and for the sake of revenge he sent him to Mykenai to murder Atreus. Atreus discovered the design, and slew Pleisthenes, not knowing that he was his son. He then invited his brother Thyestes to return, as if he wished to be reconciled, but when Thyestes came, Atreus made a meal for him of the flesh of his two sons, and when he had eaten, showed him their hands and heads. Thyestes fled in horror, and even the sun-god is said to have shuddered at the deed, and turned his course aside. Famine and distress came on Argos, and an oracle commanded that Thyestes should be brought back. After a long search he was found, brought to Argos, and shut in a dungeon. At last Atreus tried to bribe Aigisthos, son of Thyestes, to kill his own father, but the vengeance of the gods overtook him, and he was himself slain by Aigisthos at a sacrifice. After Atreus' death, Agamemnon ascended the throne of Argos, and became the most powerful prince in Greece. Menelaos, by his marriage with Helena, became ruler of Sparta.

8. Herakles.[1]

Herakles is the great popular hero of Greece, and his exploits have remained famous down to modern times. The mythical history of his life, which contains a multitude of adventures, may be divided into four parts.

(*a*) *Birth and Youth.*

The parents of Herakles were Zeus and Alkmene, wife of King Amphitryon, who was son of Alkaios and grandson of

[1] { Euripides, "Hercules Furens."
{ Ibid., "Herakles," *erklärt von U. v. Wilamowitz Moellendorf.*

Perseus. Hera had discovered that Alkmene was her rival in the favour of Zeus; she therefore hated and persecuted her, and was an enemy of Herakles from his very birth. Zeus had sworn to Hera one day that whoever should be born before night should bear rule over all those about him. Hera therefore delayed the birth of Herakles, and caused Eurystheus, son of Sthenelos, to come into the world. Herakles was born later, and must be subject to Eurystheus. But Zeus made his son immortal in this wise; he commanded Hermes to bring the boy to Hera, and the goddess, pleased with his beauty, laid him at her breast, where Herakles sucked in immortality. When Hera knew who the child was, she flung him away in anger, and from the few drops of milk which fell was made the milky way, an endless cloud of constellations running in a white streak across the sky.

While [1] still a child in the cradle, Herakles showed himself to be the son of a god. When Hera sent two snakes in the night to kill him Herakles seized them in sport and strangled them, while *Iphikles*, his brother, woke their parents with his cries. Amphitryon, step-father of Herakles, soon saw the divine nature in the child, and had him carefully taught by the most skilful masters all the arts which heroes must practise. Herakles made great progress, but developed a very violent temper, which overcame him to such an extent that he slew his master, Linos, who had taught him to play the lyre. After this Amphitryon sent him away from his court to feed flocks in the country, an occupation considered at that time by no means unworthy of a king's son. Herakles remained there till he was eighteen years old.

Once during this sojourn, when Herakles was standing at a place where two ways met, two goddesses appeared to him.

[1] Theokritos, Idylls xxiv. and xxv.

One, who was beautiful and attractive, spoke kindly to him, and promised him freedom from all the cares and troubles of life, and the enjoyment of pleasures of every kind, if he would only follow her guidance. The other, more grave than beautiful, with a serious and modest air, promised him honour and fame among gods and men, if he would follow her and bravely undergo the toils and hardships of life. Herakles knew that the first was the goddess of pleasure, the second, of virtue. He remembered his divine origin and his high destiny, and in token of allegiance, gave his hand to virtue, thus dedicating himself to her for ever, and choosing of his own accord a hero's career.

We must remember that modern and heroic ideals of virtue are very different. It was not damaging to the reputation of a hero to do many things which would now be considered as violations of justice and good faith. A hero was one who slew dangerous monsters and wild beasts, subdued lawless robbers, brought barren land under cultivation, founded colonies or furthered in any way the culture and civilization of the men around him, even although he was not "virtuous" in the modern sense of the word. For such deeds of bravery Herakles was the most renowned of all heroes. His extraordinary strength and gigantic stature gave him great advantage in his exploits, and his active and magnanimous temper and quick determination made him enter without hesitation on any adventure on behalf of his fellow-men. But Herakles in spite of his valour was most unhappy. From his very birth he had to fight with evil fate, but, conscious of his power, he stood all trials, and was finally rewarded by a place among the Olympian gods and the hand of Hebe, the goddess of youth.

Herakles gave the first proof of his bravery and strength by slaying a mighty lion, who was devouring the herds of

Thestios, King of Thespiai, on Mount Kithairon. Then he freed his native city Thebes from a shameful tribute which had been imposed by the men of Orchomenos, and forced these lawless neighbours themselves to pay tribute to Thebes. These were the deeds of Herakles' freedom, to which succeeded the period of slavery under Eurystheus. King Kreon of Thebes, who succeeded Amphitryon, out of gratitude to Herakles gave him his daughter, *Megara*, to wife. Hera was jealous of the hero's fame, and visited him with madness, in consequence of which he killed the children whom Megara had borne to him. When he came to himself, he went in great remorse to the Oracle of Delphi, and was commanded to expiate the guilt of blood by entering the service of *Eurystheus*, and performing the twelve labours which he should impose.

(*b*) *Service under Eurystheus.*

After long and solitary meditation, Herakles resigned himself to obedience, went to Mykenai, and fulfilled the twelve tasks set him by Eurystheus.

1. The NEMEAN LION was devastating the forests of Argolis, between Nemea and Kleonai, and no man could wound it. The hero seized the lion in his powerful arms, threw it down, and pressing on its body with his knees, strangled it with his hands. He then took off the invulnerable skin and hung it round his shoulders.

2. The HYDRA, a monstrous snake with a hundred heads, which always grew again when they were cut off, lived in the swamps of LERNA, in Argolis. She dragged men and beasts into her den and strangled them. Herakles and his comrade *Iolaos* slew the monster ; as fast as Herakles had cut off one of the snake's heads with his sword, Iolaos burned the stump with a firebrand, so that it could not

grow again. But when Eurystheus heard that Herakles had had the help of Iolaos in this adventure, he refused to reckon it as one of the twelve labours, and imposed a new one. Herakles dipped his arrows in the blood of the dead snake, and they became poisonous and absolutely fatal.

3. And now the hero was commanded to catch the KERYNEIAN STAG, which was sacred to Artemis. This stag lived in the Keryneian Mountain, had brazen feet and golden horns, and was marvellously swift. After an unwearied and incessant chase of a year, Herakles overtook the swift-footed beast, seized it and brought it to Mykenai. The goddess Artemis was offended, but he appeased her by the excuse that he had only acted by command of King Eurystheus.

4. The ERYMANTHIAN BOAR devastated the plains of Thessaly round Mount Erymanthos. This monster had resisted all attacks, but when Herakles came, it fled before him to the heights of the snow-covered mountains, and there he caught it. When Eurystheus saw the boar, he was so terrified that he crept into a cask to hide himself.

While Herakles was on the way to catch the boar, he came to the woodland cave where his friend, the Centaur *Pholos*, lived. Being parched with thirst, he persuaded Pholos to open a cask of precious wine, which was a gift of the gods and common property of all the Centaurs. The fragrance of the wine was so strong that the Centaurs came in haste, meaning to slay the thief, but after a desperate fight they were themselves slain by Herakles' poisoned arrows. Pholos, too, lost his life ; he had drawn an arrow from the body of a dead Centaur and was curiously examining it, when it fell from his hand and scratched his foot. Herakles found his friend dead when he returned from his pursuit of the enemy.

5. In the great STABLE OF AUGEIAS of Elis three thousand cattle had been kept for a long time. Hence the task

of cleaning the stable in one day seemed well-nigh impossible. But Herakles broke down part of the wall, and turned the course of Alpheios and Kladeos, two rivers which flowed past the stable, making them run through it, and wash away all the mire. Herakles had demanded a share of the cattle as his reward, but when Augeias knew that he had been sent by Eurystheus he refused to fulfil his part of the bargain. For this treachery he was afterwards punished severely.

6. In the marshy forests of Stymphalos, in Arkadia, lived the STYMPHALIDES, huge birds of prey, with brazen wings, claws and beaks, who attacked men and beasts. Athene taught Herakles how to use a brazen rattle, to frighten the birds out of their roosting-places, so that he could shoot them one by one as they flew.

7. In Crete Herakles caught the mad BULL which was destroying the crops on the island. This was the bull which Minos had promised to sacrifice to Poseidon, but kept for himself because of its great size and beauty. Herakles brought the raging beast alive to Mykenai, but Eurystheus let it loose again, and it wasted the fields of Attika and the valley of Marathon. In the legend of Theseus it appears again as the "Marathonian bull."

8. The eighth labour was to bring the HORSES of KING DIOMEDE of Thrace to Mykenai. This cruel king used to throw to his horses all strangers who entered his country, and the horses devoured them. Herakles, with his following of brave men, sailed to Thrace, slew King Diomede and the keepers of the horses, brought the animals on board, and sailed back to King Eurystheus. Then he drove the horses out into the mountains, where they were torn in pieces by wild beasts. *Abderos*, one of Herakles' companions, was killed by the horses in the struggle. Herakles founded the town Abdera to his memory, and named it after him.

9. After this, Herakles had to go to the land of Scythia, (now the South of Russia), north of the Black Sea, and fetch the GIRDLE of the AMAZON QUEEN HIPPOLYTA for the daughter of Eurystheus. He slew the brave queen in a battle which he fought with her and her warlike Amazons, took the girdle, and brought it to Mykenai.

During this voyage Herakles stopped at Troy, and found that the sacrifice of Hesione, daughter of Laomedon, was about to take place. We have already told how Apollo and Poseidon had helped Laomedon to build his rampart. When the work was finished, Laomedon refused the promised reward, and, as a punishment, Poseidon sent a monster from the deep sea to lay waste the Trojan coast. An oracle decided that the anger of the god could only be appeased by the sacrifice of Hesione. At the very moment when the maiden was standing bound, and the monster was approaching from the sea, Herakles arrived, and slew it with his unerring arrows. But Laomedon behaved treacherously to Herakles, and refused him the horses which had been set for a reward. Herakles reserved for a later time his revenge on Laomedon, wishing first to free himself from Eurystheus.

10. On the island of ERYTHIA, far in the west of Okeanos, lived the three-bodied giant GERYON, whose beautiful herds of cattle were guarded by a mighty dog with three heads. On the way to this island from Argos, Herakles must pass through the so-called Pillars of Hercules, now the Straits of Gibraltar. About this journey the poets relate many stories. As he was travelling through the desert of Libya he suffered much from the burning rays of the sun, for Helios drove his fiery car low down over his head, and he raised his bow to shoot at the god. Helios, who was immortal and invulnerable, was pleased with the courage of the hero, and lent him a golden boat to sail to Erythia. Herakles reached the

island in safety, slew the herdsman and his dog, and was just carrying off the cattle, when Geryon discovered the theft and seized him. After a long struggle Geryon was defeated. On his way home Herakles had many adventures. In Italy the giant Cacus stole some of the cattle and hid them in his cave, where the town of Rome afterwards stood. Herakles heard the cattle low, traced them to their hiding-place, and slew Cacus.

11. Herakles' next task was to fetch the GOLDEN APPLES of the HESPERIDES. These were the fruits which Gaia had brought as a bridal gift to the marriage of Zeus and Hera. The Hesperides, who lived in the far west, had received them from Zeus, and planted them in the earth. Trees had grown up from the seeds, and on the trees hung precious fruit, guarded by the Nymphs and the huge dragon *Ladon*. As Herakles did not know where the garden of the Hesperides lay, he wandered for a long time, and met with many dangerous adventures before he reached it. In vain he asked the nymphs of Eridanos and other rivers, and at last by stratagem he forced *Nereus*, the prophetic old man of the sea, to tell him which way to go. In Libya he met the giant *Antaios*, son of Gaia, whom no one could master because he renewed his strength as soon as he touched the Earth, his mother. Herakles defeated him by lifting him in the air and strangling him. In Egypt lived King *Busiris*, who sacrificed all strangers to his gods. Herakles was to be sacrificed like the others, but he broke the chains with which he was bound, and killed the cruel king. As he passed Mount Caucasus he freed Promethus, who was bound to the rock. After tedious wanderings, Herakles came where the giant Atlas bore the heavens on his shoulders. Atlas was the uncle of the Hesperides, and by his mediation the apples were given to Herakles on condition that he should

bring them back again. According to another version of the story, Herakles himself entered the garden, slew the dragon, and plucked the apples.

12. The last and hardest labour was to fetch the dog Kerberos from the underworld. By the aid of the gods Herakles entered the shadow-kingdom, and left it alive, which no mortal man had ever done before. Hades allowed Herakles to take the dog to the upper world on condition that he should master it without weapons, and bring it back again uninjured. In the realm of Hades Herakles found[1] Theseus and Peirithoös firmly fastened to a rock for the crime of attempting to carry off Persephone. He succeeded in liberating Theseus, but when he was about to take Peirithoös' hand the earth shook, and thus signified the will of the gods that the friend of Theseus should still suffer for his crime. Herakles having brought the dog Kerberos safely to Eurystheus, was freed from his slavery, and from that time was honoured as the greatest of national heroes.

(c) *Later exploits of Herakles.*

Before Herakles could enjoy a peaceful life he had to stand a new and severe test. King *Eurytos* of Oichalia had promised his beautiful daughter *Iole* to the hero who could excel him in shooting with the bow. Herakles achieved an easy victory ; but Eurytos behaved treacherously, taunted Herakles with his slavery under Eurystheus, and refused to give him his daughter. Herakles left Oichalia in great wrath, and meeting *Iphitos*, son of Eurytos, he threw him down from the battlements of the royal palace at Tiryns. By this revengeful act Herakles again forfeited the favour of

[1] In *Aus der Anomia*, Karl Robert dargebracht, Berlin, 1890; J. Toepffer, "Theseus und Peirithoös."

the gods, and in his restless wanderings he came to Delphi. When Apollo refused to allow him to enter his sanctuary, Herakles raised his hand in sacrilege against the holy place. He seized the tripod from which the Pythia used to announce the will of the god, and was dragging it out of the temple, when Apollo himself came forth to resist him, and if Zeus had not interfered his two sons would have engaged in a mortal struggle. The Pythia, at the command of Zeus, consulted the Oracle, and received the response that Herakles must be sold for three years as a slave.[1] He now entered the service of *Omphale*, queen of Lydia, and was brought so low that he was dressed in women's clothes, and span among the servants of Omphale, while she put on his lion-skin and carried his club. Yet during this year of slavery Herakles did not forget that his duty was to punish injustice wherever he found it, to help the oppressed and to do deeds of courage and righteousness. Among others, he punished the lawless dwarf race of the *Kerkopes*, who had been the torment of travellers for a long time.

After a lapse of three years Herakles returned to Greece in unimpaired strength and vigour.

Among the brilliant adventures which won for him the reputation of a popular hero, were the EXPEDITION OF THE ARGONAUTS and the FIRST SIEGE OF TROY. The cause of the siege was the treachery of Laomedon, king of Troy. As a reward to Herakles for saving the life of his daughter Hesione, he had promised him the horses of Tros, his father, which were a gift from Zeus, but he broke his word. Herakles took to him other heroes, *Telamon*, father of Aias, *Peleus*, father of Achilles, *Oikles*, father of Amphiaraos, and besieged the faithless king in his fortress. Telamon was the

[1] In *Aus der Anomia*, Karl Robert dargebracht; K. Wernicke, "Zur Geschichte der Heraklessage."

first to scale the walls, and Laomedon with all his sons, except *Podarkes*, were slain by the arrows of Herakles. *Hesione* fell to the share of Telamon, the victor. By her pleading she gained the life of Podarkes; he was called *Priamos*, and founded a new royal dynasty in Troy, after Herakles had gone away with the Greeks.

As the heroes were sailing home, they were driven by a storm to Kos, where the inhabitants of the island refused them hospitality in their distress; therefore the heroes attacked them and destroyed their city. In a campaign against Pylos, Herakles defeated *Periklymenos*, who possessed the power of transformation and could only be defeated by the help of Athene. King *Neleus*, too, with all his sons, perished, only *Nestor* remained alive. Soon after this the tireless hero marched out to take vengeance on the *Hippocoontydai* in Lacedæmon, who had driven out Tyndareus the rightful ruler, his friend. He succeeded in restoring Tyndareus to his throne, but many heroes perished, among others the sons of King *Kepheus* of Tegea. *Auge*,[1] daughter of Kepheus, bore Herakles a son, *Telephos*, who inherited his father's powers, and was fated to have a strange, chequered career. Exposed as an infant by Kepheus, he was suckled by a doe. His mother was sold as a slave, and bought by *Teuthras*, king of Mysia, who made her his queen; the mother and son were then re-united, and Telephos succeeded his father on the throne of Mysia. When the Greeks landed on the shores of Mysia on their way to Troy, and fell into strife with the inhabitants, Telephos was wounded by Achilles, but after peace was made, his wound was healed by rust from the spear which had inflicted it.

Passing over numerous exploits of Herakles, we shall now relate those which precede his death.

[1] Thraemer, "Pergamos."

(*d*) *Herakles' death and Apotheosis.*[1]

Herakles had formerly wooed *Iole*, daughter of King Eurytos; but although he fulfilled the conditions laid down, the king treacherously refused to give her to him. He therefore married *Deianeira*, daughter of *Oineus*, prince of Kalydon. In order to possess her he was obliged to engage in a deadly struggle with the river-god *Acheloös*. The god took many shapes, but Herakles held him firmly all the time, and when at last he turned into a monstrous bull, Herakles broke off his horn, and Acheloös was obliged to own himself defeated. Herakles lived long and happily with Deianeira and his son *Hyllos*. Once when he was on a journey with his wife, they came to a mountain stream, swollen to a torrent by heavy rains. He himself easily strode through the water, and the Centaur *Nessos*, who happened to come up, offered to ferry Deianeira over on his back. Being smitten with her beauty he tried to carry her off, but was instantly pierced by Herakles' unerring shaft. His revenge was a terrible one; as he was dying, he told Deianeira to take some of his blood, and if ever her husband should be faithless to her, to smear some of it on his robes, when the old love would at once return to his heart.

Herakles now marched against Eurytos, to punish him for his treachery. He took his town, Oichalia, slew him and his sons and carried away his daughter Iole to Eubœa as a captive. There Herakles prepared a great sacrifice to Zeus on a mountain as an expression of his gratitude, and sent a messenger to Deianeira to ask for a white robe, such as it was customary to wear on solemn occasions. Now Deianeira had heard that Iole was with Herakles, and she feared that Herakles would forget her, so she followed the advice of

[1] Sophocles, "Trachiniae."

Nessos, smeared the robe with a salve prepared from the blood of the Centaur and sent it by *Lichas* to her husband. Herakles had no suspicion, and put it on, but scarcely had the garment touched his body when he was seized with dreadful pains ; the poison spread through all his frame and he felt death approaching. Deianeira slew herself in horror when she heard the news. Herakles caused his attendants to carry him to Mount Œta, and erect a great pyre of wood ; after giving his bow and his unerring arrows to his friend Philoktetes, he mounted the pyre and ordered it to be set on fire. As the flames rose, a cloud covered the hero's form, while Hermes and Iris descended to carry him to Olympos. There he was made immortal and married to *Hebe*, with whom he led a happy and glorified existence, reconciled to Hera, honoured by Zeus, and loved by all the gods.

Herakles is the type of the strength and heroic virtue of his age. The Greek races honoured him as such and erected many temples to him, some of which have been discovered. The Romans paid like honours to *Hercules*.

The representations of Herakles and his labours in art are very numerous. He usually appears as a man of powerful frame, of full age, with a thickly-curled beard, carrying a club and wearing a lion's skin on his shoulders. In early Greek art he carries a bow.

In ancient times it was considered a great honour to be descended from Herakles. His posterity called themselves Heraklidai, and fought long and bloody contests with the Pelopidai, children of Pelops, of whom Eurystheus was one, for the possession of the Peloponnese.

9. THESEUS.[1]

The cultus of Theseus holds the same position in Attica and among the Ionians as that of Herakles in Argos and Bœotia—hence the myths of the two heroes have many points of similarity.

Theseus was descended from *Erechtheus*, king of Athens. His father was King *Aigeus*, and his mother was *Aithra*, daughter of *Pittheus*, king of Troezene, and grand-daughter of Pelops. He was brought up by his grandfather, a man to whom great virtues and many wise sayings are ascribed. He practised in the school of wrestling, and was taught by Cheiron to play on the lyre. When he was seventeen years old, he was eager to prove his strength. Some time before this Aigeus, on taking farewell of Aithra in Troezene, had laid his sword and sandals under a huge mass of rock, saying that as soon as Theseus could lift it, Aithra was to give him the sword and sandals and send him to Athens. Theseus now lifted the rock, took the sword and sandals and journeyed to Athens. On his way thither he performed exploits something like those of Herakles. In the wild border-land between Trœzene and Epidauros he slew *Periphetes*,[2] who used to kill with his iron club all who passed that way. Further, on the Isthmus of Corinth he overcame the robber Sinis, who murdered all travellers, and he founded in this region the Isthmian Games. At Krommyon the hero killed the terrible wild sow. On the most dangerous point of the rocky road the robber Skeiron dwelt. Theseus threw him into the sea, thus treating him as he treated strangers. At Eleusis a strong robber named

[1] Plutarch, "Theseus."
J. E. Harrison, "Mythology and Monuments," p. xcviii.–clvi.
W. Mannhardt, "Wald-und Feldkulte."

[2] Pausanias, i. 19 and 27.

Kerkyon was overcome by Theseus, and *Damastes*, called also *Procrustes*, received the reward of his wickedness. This monster used to stretch all who came to his dwelling on a bed ; if they were too long for it he hewed off some of

FIG. 45. Cylix: Exploits of Theseus (*British Museum*).

their limbs, if they were too short, he stretched them to fit it till he tore them in sunder. (Fig. 45.)

When Theseus came to Athens after this slaughter, some friendly countrymen helped him to cleanse away the blood. As he wore a long Ionic chiton, in which he looked like a

maiden, the people laughed at him, saying that a girl should not walk about the streets alone. To show that he was no weak woman, Theseus unyoked the oxen from a waggon which stood near, and threw them high into the air. In Athens Theseus found the enchantress *Medeia* wedded to his father. She would have slain him by poison, but when Aigeus recognized him as his son she was afraid, and fled.

Pallas, brother of Aigeus, had fifty gigantic sons, called *Pallantidai*. They wished to deprive Theseus and Aigeus, whom they supposed childless, of the dominion over Attica, but Theseus defeated them. He then mastered the wild bull which Herakles had brought from Crete to Greece, and which was called the Marathonian bull, from the devastations it made in the plain of Marathon. Theseus brought the beast alive to Athens and sacrificed it to Athene, who had given him the victory.

But Theseus' most famous deed was the slaying of the Minotaur. *Androgeos*, the young son of Minos, king of Crete, had died at Athens. Therefore Minos made war against the town, took it and granted quarter to the inhabitants on condition that they should send to Crete every ninth year seven boys and seven girls, to be devoured by the monster Minotaur. Just as the mournful shipload was being sent off for the third time, Theseus offered to make one among the seven boys. When he came to Crete, Ariadne, daughter of Minos, fell in love with him, and by her ingenuity Theseus was prepared for an attack on the Minotaur. This monster lived in the Labyrinth, a large building with countless underground passages and chambers, out of which no one who had once entered it could escape. Ariadne gave Theseus a clew of yarn, one end of which he made fast to the door ; holding the clew in his hand, and unwinding it as he walked, he reached the centre of the building ;

here, after a terrible struggle, he slew the monster, and then, by following the clew, he made his way out of the Labyrinth. Thus Athens was freed from the shameful tax. Theseus, with his rescuer, Ariadne, and his companions, secretly went on board ship and sailed away to Athens. On the way they stopped at the island of Naxos. There Theseus abandoned Ariadne while she was asleep, because he would not bring a foreign wife home to Athens. How Dionysos found her, made her immortal, and took her for his bride, we have already heard. The despair of the forsaken bride and her joyful union to Dionysos, are subjects which poets and artists have often treated.

The Athenians, meanwhile, were waiting in the greatest anxiety for the return of the ship. Theseus had promised that if his adventure were successful a white sail should be spread instead of the black one with which the ship had started, but in his joy he forgot his promise, and the ship sailed into harbour with a black sail. When Aigeus saw this he thought the last scion of his family had perished, and threw himself in despair from a rocky height into the sea, which is called the Ægean after him to this day.

As perpetual reminders of this exploit Theseus founded many festivals and sacred rites, the Pyanepsia to Apollo, feasts to Aphrodite Pandemos, and others.

Theseus took part in the expedition of the Argonauts, and fought against the Amazons. On the first occasion, when Herakles took the girdle of Hippolyta, Theseus won the love of Antiope and took her with him to Athens; on the second, when the Amazons invaded Attica with a large army to avenge this rape, they were put to flight by Theseus, and their army was almost annihilated.

Peirithoös,[1] prince of Thessaly, was a dear friend of

[1] In *Aus der Anomia*, J. Toepffer, "Theseus und Peirithoos."

Theseus. At his wedding with Hippodameia, the lawless Centaurs, who broke in and interrupted the festivities, were defeated and crushed by the hero. After this Peirithoös was seized by a fatal passion for Persephone, and even formed the mad resolve to carry her off from the very side of Pluto. Theseus joined his friend in this enterprize, but they were captured in Hades and kept prisoners till Herakles set them free.

After the death of his father, Aigeus, Theseus entered on a brilliant and beneficent reign. He founded the city of Athens by uniting the scattered townships of Attica round the Acropolis, where was a common sanctuary. He added splendour to the PANATHENAIA, the famous popular festival in honour of Pallas Athene, which Erechtheus had founded. On the island of Delos, where he had landed on his voyage from Crete to Athens, he founded the DELIAN festival. To this feast the Athenians used to send a yearly embassy in a ship, which tradition long held to be the same as that from which Theseus had landed. He also founded the OSCHOPHORIA to Dionysos, as husband of Ariadne.

Theseus lived to a great age, and was slain by the traitor Lykomedes in the island of Skyros. His bones were brought to Athens in the time of Kimon and buried in the city. The Athenians honoured him as a demigod, built a sanctuary to him and celebrated a popular festival every year in his honour.[1]

10. MELEAGROS AND THE KALYDONIAN BOAR-HUNT.

Meleagros was the son of *Oineus*, king of Kalydon, and of *Althaia*. He was brother of Deianeira, the wife of Herakles. Soon after his birth the *Moirai* appeared to Althaia and revealed to her the fate of her son. Atropos said, "He will

[1] See Plutarch's "Theseus."

live until that glowing brand on the hearth is consumed." When she heard this Althaia hastily snatched the burning log from the flames, extinguished it, and put it in a place of safety. Meleagros grew to be a strong, vigorous youth; he took part in the expedition of the Argonauts, and other famous exploits, and no one could wound him, but he appears in his most brilliant light as the hunter of the KALYDONIAN BOAR. The boar, a huge powerful beast, supposed to be of the race of the sow of Krommyon, whom Theseus had killed, was sent by Artemis to devastate the plains of Kalydon because Oineus had forgotten her when he was sacrificing to all the gods. Many had tried to catch or kill the boar, but in vain, so Meleagros assembled all the best heroes of Greece to hunt it, and promised that the skin should be the prize of the slayer. Idas and Lynkeus came from Mykenai, Kastor and Polydeukes from Lakedamion, Theseus from Athens, Admetos from Pherai, Ankaios from Arkadia, Jason from Iolkos, Peleus from Thessaly and many others. The beautiful Atalanta came with them.

> "And one, the maiden rose of all thy maids,
> Arcadian Atalanta, snowy souled,
> Fair as the snow and footed as the wind,
> From Ladon and well-wooded Mænalus;
> Over the firm hills and the fleeting sea,
> Hast thou drawn hither, and many an armed king,
> Heroes, the crown of men, like gods in fight."[1]

For nine days Meleagros entertained the heroes as his guests, and on the tenth they sallied forth to the hunt. After many of the brave hunters, Ankaios among them, had been killed by the furious beast, Atalanta hit him with her arrow, others inflicted more wounds and Meleagros gave him the death-thrust. The skin of the boar

[1] A. C. Swinburne, "Atalanta in Calydon."

fell to him as a prize, but he gave it as a love-gift to Atalanta, who had first touched the beast with her arrow. The brothers of Althaia coveted the skin, and took it from Atalanta by force on her way back to Arkadia. Meleagros

FIG. 46. Meleagros (*Vatican, Rome*).

came to strife with them about the matter, and slew them. When Althaia heard this she threw the brand which she had so carefully preserved into the fire, and Meleagros immediately ceased to live. Too late did Althaia rue her

hasty act, and stabbed herself in remorse. The memory of the brave hero Meleagros was long honoured in Kalydon. (Fig. 46.)

II. THE VOYAGE OF THE ARGO.[1]

This expedition embraces a large number of strange and marvellous adventures. The leader was *Jason*, son of *Aison*, king of Iolkos, in Thessaly, and of *Alkimede*. Aison's step-brother Pelias had expelled him from his kingdom and cruelly persecuted all his family, but Jason was rescued by some of his father's friends and brought to the Centaur *Cheiron* to be educated. When he was twenty years old he went by command of the Oracle to Pelias, and asked him to restore his kingdom, but Pelias, too, had consulted an oracle, and had heard that he should be hurled from his throne by a descendant of Aiolos, Aison's father, who should appear before him with one shoe. Now Jason, shortly before he arrived at the king's court, had been met by Hera, in the form of an old woman, had carried her across the river Enipeus, and in doing so had lost one of his sandals. So he came to court with one shoe, and thus the oracle was fulfilled. Pelias could not refuse to give up the throne, but he said that Jason must first prove himself worthy to reign, by sailing to KOLCHIS, and bringing the GOLDEN FLEECE. Jason agreed, the ship *Argo* was built and fitted out by the help of Hera and Athene, a band of brave warriors was called to the adventure, and together they sailed away. Almost all the famous heroes of Greece were on board. There were *Herakles*, *Kastor* and *Polydeukes*, *Meleagros*, *Orpheus*, *Peleus*, father of Achilles, *Neleus*, father of Nestor,

[1] { Euripides, "Medea" (A. W. Verrall).
{ Apollonius Rhodius, "Argonautica."

Admetos, *Theseus* and his friend *Peirithoös*, the two winged sons of Boreas, *Zetes* and *Kalaïs*, and many others.

The story of the Golden Fleece was this : Among the sons of Aiolos, son of Hellen, was one named *Athamas*. His wife was *Nephele* and they had two children, *Phrixos* and *Helle*. After the death of Nephele, Athamas married *Ino*, daughter of Kadmos, who bore him *Learchos* and *Melikertes*. Ino hated her step-children, and wished to kill them. Then Phrixos' mother, Nephele, appeared to him, brought him the ram of Hermes, with golden wool, and told him and his sister to mount it and escape across the sea. The children did so ; the ram flew through the clouds with them, and brought Phrixos to his journey's end in safety, but Helle fell into the sea and was drowned. The strait between Europe and Asia, now called the Dardanelles, received from her the name HELLESPONT. As soon as Phrixos reached Kolchis, on the farthest coast of the Black Sea, he sacrificed the ram as a thank-offering to the gods, and hung the Golden Fleece up in the sacred grove of Ares. Then he became king, and reigned in honour and prosperity till his death.

It was this precious fleece which Jason was to bring back. Before he sailed he sacrificed to Zeus, and Zeus sent him thunder and lightning as a favourable omen for his undertaking. With his companions, the Argonauts, he went first to Lemnos, and there found that the women of the island had murdered their husbands at the command of Aphrodite. The Argonauts were received by the women in the place of their murdered husbands, and from this union sprang a new heroic race. After spending some time in ease and enjoyment the Argonauts set sail and landed in Kyzikos. As they were about to start again, the rudder of Herakles' ship broke, and he went into the forest, accompanied by the

beautiful youth Hylas[1] to cut wood to make another rudder. The forest nymphs, charmed by the beauty of Hylas, carried him off. Herakles refused to leave the spot until his friend should be restored to him, living or dead, and the Argonauts were forced to sail away without him. Their next adventure was in the country of the Bebrykes, where Scutari now lies, opposite Constantinople. The cruel and violent *Amykos*, king of the place, was a formidable boxer, and used to compel all strangers who wished to draw water in the land to contend with him. He found his match among the Argonauts, for *Polydeukes*, son of Zeus, the first boxer of his time, conquered and slew him. And now the heroes were not far from the entrance to the Black Sea, which in ancient times was considered a most dangerous passage, and which keeps this reputation in modern days. The Argonauts would certainly have perished, if they had not happened to meet with one who gave them good advice. In the neighbourhood of this dangerous strait ruled King *Phineus*, who knew all about these seas. Phineus had done wrong to his wife, who was a daughter of Boreas, and to their children. Therefore the gods struck him blind, and sent *Harpies* to plague him, and to snatch and defile his food as soon as it was placed on the table. Zetes and Kalaïs, the winged sons of Boreas, pursued the Harpies till they fell into the sea and perished, and as a mark of gratitude, Phineus gave them instructions about their voyage. There were two great floating rocks in the strait, called the Symplegades, which always came together whenever a ship or a living thing passed between them, and crushed it to atoms. Phineus advised the heroes to let a dove fly in front of the *Argo* between the rocks. This they did ; the rocks dashed together as the dove flew

[1] Theokritos, Idyll xii.

through, and then floated wide apart. The Argonauts seized the moment and steered their ship boldly and swiftly through, so that when the rocks came together again they only caught the very end of the rudder. From that time the rocks were fixed, and they stand firm to this day. After other adventures the Argonauts finally came to Kolchis.

Aietes, son of Helios, was king in Kolchis, and he would not give up the Golden Fleece until he had imposed on the heroes many dangerous tasks. But *Medeia*, the beautiful daughter of Aietes, loved Jason, and as she knew the art of magic, she gave him a wonderful ointment which made him proof against fire and sword. Jason's first task was to yoke the brazen bulls of Hephaistos to a brazen plough, and plough the field of Ares. These bulls had never been tamed, and they breathed fire from mouth and nostrils. Fortified by the magic ointment, Jason seized the dreadful beasts and forced them under the yoke. When the field was all ploughed, Aietes gave Jason a helmet full of dragons' teeth, which he was to sow in the furrows. From these grew up before the evening an army of brazen giants who rushed at Jason to kill him, but Jason, by Medeia's advice, threw down a great stone among them ; the giants fought for the stone and slew each other. The few who were left alive submitted to Jason as their lord, for his sword had been so hardened by the ointment that it could cut through steel. When Jason had fulfilled all the conditions, Aietes would not give up the Fleece, but by Medeia's magic art Jason put the dragon to sleep who guarded the Fleece, took it from the oak where Phrixos had hung it, and fled with his companions. Medeia went with them. The king took ship, sailed in pursuit to recover his daughter, and nearly overtook them. Then Medeia slew her little brother, *Apsyrtos*, who was in the ship with her, cut him in pieces and threw the

pieces into the sea. While the distracted father was looking for the scattered limbs of his child Jason and Medeia escaped, and after many wanderings and adventures, came to the kingdom of Pelias. As Pelias still refused, although all his conditions were fulfilled, to give Jason the throne, Medeia planned his death and persuaded his daughters to become her accomplices in the murder. She killed a ram, and boiled it in a cauldron with magic juices, till she transformed it into a young living lamb. The daughters of Pelias put their father into the cauldron, expecting to see him become young again, but as Medeia gave them no magic juice, Pelias perished. Jason succeeded him as King of Iolkos, and also ruled over Corinth, which had been the kingdom of Aietes before he went to Kolchis.

After ten happy and peaceful years, Jason fell in love with *Kreusa* (or *Glauke*), a beautiful princess of Corinth, and made her his queen. Stung by jealousy, Medeia sent her rival a poisoned robe and crown, and thus made an end of her life. She then set fire to the palace of Kreon, her father. When Jason was about to take vengeance on Medeia, she slew her own two children and escaped through the air in a chariot drawn by dragons. One legend relates that she came to Athens, became the wife of Aigeus for a short time, but fled when her designs on the life of Theseus were discovered, and returned on her dragon-car to Kolchis. Jason dedicated the ship *Argo* in the sanctuary of Poseidon on the Isthmus of Corinth, and was about to take refuge there himself, when the back part of the ship, having become rotten, fell on him and slew him.

It is quite possible that there is a substratum of fact in the myth of the *Argo*. The Golden Fleece may mean the treasure of some distant prince, taken by the Greeks on one of their earliest voyages. In later times Jason became the

type of selfish ambition, using all means to gain its own ends. The story of Jason and Medeia was a fruitful one for tragedy, and has been beautifully treated by Euripides in his play of "Medeia."

III. THE AGE OF THE YOUNGER HEROES.[1]

These were the sons and grandsons of those heroes whose stories we have already told. What we have to say of the younger heroes circles round two great events, which more than any other subjects were the universal possession of Greek poetry: these are the wars of Thebes and Troy. The Theban war is treated in an old epic called the THEBAÏS, by an unknown author, and in plays, fragments of which are still extant; the Trojan war in a whole series of epics, the most important of which, Homer's ILIAD, has come down to us complete.

1. THE ATTACK ON THEBES BY THE SEVEN HEROES AND THEIR SONS THE EPIGONI.[2]

We have told how *Œdipus*, by the dark decrees of fate, came to the throne of Thebes, and how he married his own mother, *Iocaste*, after being unwittingly the murderer of his father. He had by Iocaste four children: two sons, *Eteokles* and *Polyneikes*, and two daughters, *Antigone* and *Ismene*. When the terrible wrong was discovered, Iocaste slew herself, and Œdipus put out his eyes and went into exile attended by his faithful daughter Antigone, who would not leave him. The sons remained in Thebes, with the weight

[1] Johannes Overbeck, "Die Bildwerke zum thebischen und troischen Heldenkreis."

[2] Æschylus, "The Seven Against Thebes" (A. W. Verrall).
Œdipus Coloneus.
Sophocles, "Antigone."

of their father's curse on them, and fell at variance about the succession to the throne. At last they agreed to rule alternately, each for a year at a time, and accordingly the eldest, Eteokles, ascended the throne. But when his year was out he refused to hand over the sceptre to his brother, and drove him away by force.

Polyneikes resolved to have revenge, and coming to King *Adrastos* in Sikyon, he there found another exiled prince, *Tydeus* of Argos. The two young warriors made a compact of friendship, and each swore to help the other to regain his right. King Adrastos, whose two daughters they had married, joined their alliance, and collected a mighty army to restore Polyneikes to Thebes and Tydeus to Argos.

The two heroes themselves went about Greece to collect allies, and many a brave warrior obeyed their summons. *Kapaneus* came, son of Hipponoös of Argos, *Eteokles*, son of Iphis, *Parthenopaios*, son of Atalanta and Milanion or Ares, and the seer *Amphiaraos*, son of Oikles or Apollo. Amphiaraos was a descendant of the prophet Melampus, and had inherited the power of seeing the future. He knew that all the leaders were impious men, that Polyneikes was acting contrary to the will of the gods in leading an army against his brother and his native town, and that the campaign would come to naught. Amphiaraos therefore refused to go with the army, and prophesied a mournful doom to the other leaders. They, however, took no heed of his warnings, and, being anxious for his presence among them, they had recourse to stratagem. Eriphyle,[1] sister of Adrastos, was wife to Amphiaraos. The two brothers-in-law agreed to refer the dispute as to whether Amphiaraos was to go to the war or not to the decision of Eriphyle. Polyneikes bribed her with a necklace to decide against her husband's wish, although she

[1] "Mythology and Monuments, Athens," J. E. H. Div. A, Sect. iv.

knew that none of the heroes who marched against Thebes, except Adrastos, were to come back alive. Amphiaraos cursed his wife before he took the field, and this curse was fulfilled by their son *Alkmaïon*, who slew his mother to avenge the betrayal of his father.

And now the army was ready to march. But before we tell of what befel it, let us turn for a moment to Œdipus. He wandered about Greece in sorrow and misery, his daughter Antigone his only companion, and at last came to Attica, where the oracle had said he should find rest from his griefs. His sons, who had neglected him hitherto, now were told by an oracle that the one who should bring Œdipus to Thebes should be the conqueror. Polyneikes therefore came to Œdipus in person and begged for his blessing on the campaign against Thebes, but Œdipus cursed him for his impious undertaking. Eteokles sent his mother's brother Kreon to Attica, commanding him to bring Œdipus without fail to Thebes. Kreon tried to fulfil this mission, but Theseus interfered and expelled him and his followers. So it happened that Œdipus met his death in the grove of the Eumenides at Kolonos, near Athens, after cursing his undutiful sons once more, and prophesying that they should slay each other. When Theseus had buried Œdipus with due rites, Antigone returned to Thebes deeply mourning.

And now the heroes marched against Thebes. When they reached Nemea they found that Dionysos had worked a miracle and dried up all the springs, so that they were parched with thirst. In their distress they met with *Hypsipyle*, the beloved of Jason, whom the Lemnian women out of jealousy had sold as a slave to King Lykourgos of Nemea, and who had become nurse to the king's infant son, Opheltes. The heroes begged the woman to show them a spring; she was ready to do so, and laid the child Opheltes down on the

ground in a wood till she should return. When they looked for the child again they found that a snake had coiled round him and killed him. Tydeus and Kapaneus wished to slay the beast, but Amphiaraos told them that it was sent as an evil omen from Zeus, and called the child "*Archemoros*" (the beginning of destiny). The leaders of the army appeased the parents' anger by instituting brilliant funeral Games in honour of the child, which were afterwards developed into the Nemean Games. Hypsipyle was restored to her native country by her son *Euneos*.

In spite of the evil omen, the army marched on, and soon arrived at the town of Thebes. The camp was pitched, but before beginning hostilities Tydeus was sent as envoy to the town to demand that Polyneikes should be reinstated as king. Tydeus met with a treacherous reception, for Eteokles, contrary to every law of right and honour, caused an ambush of fifty men to lie in wait for him. He slew the whole fifty except one, who escaped and told the tale to Eteokles.

Arms must now decide the question. Thebes was closely blockaded, and the seven generals took up their posts before the seven gates of the town. Seven leaders from the city opposed them, each with his squadron, Eteokles himself leading the body of men which was to attack Polyneikes. Great deeds of bravery were performed by the heroes on both sides. But the gods were against the besiegers' army, and favoured the Thebans, because, at the command of the seer Teiresias, Kreon's son *Menoïkeus* had freely offered his life as a sacrifice for his native country. On the morning of the decisive battle, Amphiaraos again warned the besieging generals of their approaching defeat, and the death of all except Adrastos. They therefore gave to Adrastos keepsakes for their families at home, and went to the attack with the courage of despair.

At first Thebes had the worst of the struggle. Kapaneus, who had grimly determined to take Thebes in spite of omens and the will of Zeus, had already mounted the scaling-ladder on the walls, when Zeus himself hurled him down with his thunderbolt. The Thebans thereupon made a general sally, which resulted in the complete defeat of the Argive army and the death of the leaders. Eteokles and Polyneikes stabbed each other in single fight, Amphiaraos was swallowed up in a cleft of the earth and became an underworld dæmon and giver of oracles; only Adrastos escaped on the winged horse Arion.

The rule in Thebes passed to Kreon, uncle of Eteokles and Polyneikes. He caused Eteokles to be buried with due funeral rites, but forbade, on pain of death, that any one should pay the like honour to Polyneikes. The noble maiden, Antigone, determined to disobey Kreon's command, for her brother's unburied ghost was wandering the earth and could not find rest in the underworld. She secretly buried the body of her unhappy brother, and was taken in the act by the guards of Kreon. Although she was the affianced bride of *Haimon*, Kreon's son, who begged earnestly for her life, she was doomed to be buried alive. She was shut up in an underground vault, and hanged herself rather than undergo death by slow starvation. Haimon slew himself in despair, and Kreon atoned for his cruelty by the desolation of his house. So ended the race of Œdipus.

Thirty years later the sons of the seven generals of the Argive army made a second attack on Thebes to avenge the death of their fathers. This campaign is known as the war of the Epigoni or descendants. The gods favoured the attacking force, Thebes was destroyed, and for a long time only an unwalled village, called Lower Thebes, stood on the former site of the city.

2. Troy and the Trojan War.[1]

(*a*) *The Cause of the War.*

At the time when Thebes was taken by the Epigoni, King *Priamos* was reigning in Troy or Ilion, the chief city of a beautiful tract of country on the Hellespont. His queen was *Hekabe*, and they had many famous sons. Hekabe, being about to bring forth another child, dreamed that she gave birth to a firebrand. This dream was interpreted to mean that the child should destroy the city. When a boy was born, the parents exposed him in order to escape the fulfilment of the oracle, but he was saved by some shepherds, who brought him up in obscure rural fashion as one of themselves. He was called *Paris* or *Alexandros*. One day, while he was feeding his flocks, the three goddesses, Hera, Athene and Aphrodite, appeared before him and demanded that he should award the prize of beauty. We have already told how Themis had prophesied to Zeus when he loved Thetis that the son of Thetis should be greater than his father, and how the gods thereupon resolved that the sea-goddess should be married to a mortal. King Peleus of Phthia in Thessaly was the chosen mortal whose piety had made him worthy of this honour. Thetis long resisted the wooing of *Peleus*, but Peleus overcame her unwillingness, and when the marriage took place all the gods came to the wedding feast, as they had done to that of Kadmos and Harmonia. But Eris, the goddess of

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[1] Karl Robert, "Bild und Lied."
H. Lückenbach, Das Verhältniss der griechischen Vasenbilder zu den Gedichten des epischen Kyklos.
D. B. Munro, On the Fragment of Proclus' abstract of the Epic Cycle contained in the Codex Venetus of the Iliad (in *Journa of Hellenic Studies*, vol. iv.).
The poems of the Epic Cycle (Ibid., vol. v.).
F. G. Welcker, "Der epische Cyklus," 2 Thle., 2nd Auflage.

discord, had not been invited, and in order to show her spite by disturbing peace, she threw down on the table at the banquet a golden apple[1] with the writing on it, "To the fairest." Hera, Aphrodite, and Athene all claimed the apple, and Zeus gave to Paris the right of awarding the prize. Therefore the goddesses appeared before the shepherd of Ida, to hear his decision. At first he kept silence. Then the goddesses promised him gifts—Hera, power and worldly glory, Athene, renown in war, and Aphrodite, the fairest wife in Greece. So Paris gave the prize to Aphrodite, and thereby drew down upon himself, his race, and his native town the bitter enmity of Hera and Athene.

Meanwhile it happened that two sons of Priamos, Hektor and Helenos, went out to the mountains to bring home oxen for a great sacrifice in the royal palace of Troy. Seeing a beautiful bull, the favourite of Paris, they led it away, but Paris was angry, and followed them to the town to demand it back from the king himself. The brothers resisted and a quarrel arose, in which Paris would have been killed if the prophetess Kassandra, dowered by Apollo with knowledge of hidden things, had not interfered and made him known to his brothers. Paris was welcomed back to the palace; all rejoiced to see how tall and fair and stately he had grown, and the oracle of the firebrand was forgotten.

Thus the shepherd became a prince, lived a pleasant life at the court of Priamos, and almost forgot that Aphrodite had promised him the fairest wife in Greece. But the goddess remembered her words and took care for their fulfilment. She commanded Paris to sail to Hellas, and there find his wife. So Paris set sail, taking with him *Aineias* (Æneas), son of Aphrodite and Anchises. He landed in Amyklai and the

[1] J. E. Harrison, "The Judgment of Paris" (*Journal of Hellenic Studies*, 1886).

Dioskouroi received him. These were *Kastor* and *Polydeukes*, sons of Zeus and *Leda*, and brothers of *Helena* and *Klytaimnestra*. Kastor and Klytaimnestra were mortal, Polydeukes and Helena immortal. Paris remained for a short time with the Dioskouroi, and then went with his followers to Sparta, where he was received with the same kindness by *Menelaos* the king and *Helena* his wife. The beauty and grace of Helena were so extraordinary that even as a child she set all hearts on fire. When she was grown she was wooed by so many and such powerful princes of Greece, that her foster-father, Tyndareus, husband of Leda, feared to give her hand to one of them, lest he should make all the others his enemies. He therefore left the choice to Helena herself, and bound all her suitors by a great oath not only to abide by her decision, but faithfully to help and serve her chosen husband in all his exploits. Helena chose the noble prince Menelaos, brother of Klytaimnestra's husband, Agamemnon, and their marriage was celebrated with great splendour. But Tyndareus forgot to sacrifice to Aphrodite, and the goddess avenged this neglect by making the daughters of Tyndareus the prey of lawless passion.

Helena and Paris fell in love at their first meeting, and Paris further gained Helena's favour by the precious gifts which he brought her from the East. But they hid their passion so craftily that Menelaos had no suspicion, and even went on a journey to the court of *Idomeneus*, king of Krete, leaving the dangerous guest behind.

Menelaos had scarcely sailed when the Dioskouroi became involved in a contest which was to cost them their life. They wooed the daughters of *Leukippos*, *Hilaira* and *Phœbe*, who were affianced to *Idas* and *Lynkeus*, sons of Aphareus. A struggle ensued, and Kastor, the mortal brother, killed Lynkeus, and was himself slain by Idas. Polydeukes, after

avenging the death of Kastor, implored Zeus to permit him to share his immortality with his brother, that he might not have to live without him. Zeus granted him his request, and the Dioskouroi lived on alternate days as demigods, specially revered as the helpers of mariners, and manifesting their presence by the electric fire sometimes to be seen at the mast-head of a ship sailing during a storm.

As soon as Paris was left alone with Helena he persuaded her to flee with him, and become his bride in the royal city of Troy.

> "And, leaving to her townsmen throngs a-spread
> With shields, and spear-thrusts of sea-armament,
> And bringing Ilion, in a dowry's stead,
> Destruction—swiftly through the gates she went,
> Daring the undareable."[1]

They fled secretly at night, and were treacherous enough to take with them rich treasures belonging to the noble Menelaos. In spite of a terrible storm sent by Hera, the Argive goddess of marriage, they came safely to Troy, and their marriage was celebrated in pomp and splendour. But evil days were to follow.[2]

> "I had great beauty: ask thou not my name:
> No one can be more wise than destiny.
> Many drew swords and died. Where'er I came
> I brought calamity."[3]

(*b*) *Preparations for the Trojan war.*

The long-forgotten oracle about Paris was now to be fulfilled, and Troy was to be destroyed. Iris, the messenger of the gods, brought to Menelaos news of the misfortune and

[1] R. Browning.
[2] Andrew Lang, "Helen of Troy."
[3] Tennyson.

shame which had befallen him. He quickly returned home, and, after taking council with his brother Agamemnon, went to Pylos to consult the aged King Nestor, who had seen two generations pass, and had been a powerful hero in his time, and who now towered among the younger warriors like a sacred monument commemorating older and stronger days. He was rich in experience and advice, and would communicate his knowledge in sweet-sounding talk, sometimes a little garrulous, as is the manner of old men. Nester told Menelaos that a general armament of all Greece was the only means of recovering his wife, Helena.

So the two heroes made a progress throughout Greece, summoning all princes and nobles to a war of revenge against Troy. Many of these, as former suitors of Helena, were bound by their oath to follow Menelaos, others joined him from a feeling of knightly loyalty, or from love of adventure. All were deeply enraged by the crime of Paris, which they condemned as breach of faith, seduction, theft and dishonour of the Greek name. When the great army had come together, only two illustrious heroes were lacking, *Odysseus* and *Achilleus*. Their aid could by no means be dispensed with. Odysseus, the craftiest of all the princes, son of Laertes and king of Ithaka, was married to *Penelope*, the beautiful and wise daughter of *Ikarios*, and one of the noblest and purest figures in Grecian story. He had one infant son named *Telemachos*. Being unwilling to exchange settled peace and domestic happiness for the uncertainties of a doubtful campaign, he had recourse to a stratagem when an embassy came to summon him ; he feigned madness, but *Palamedes*, who was as crafty as himself, discovered the trick. Odysseus was forced to join the expedition, but he swore to be revenged on Palamedes.

Achilleus (Achilles), son of Peleus and Thetis, was fated,

according to a prophecy delivered to his mother, to live a long and inglorious, or a short and famous life. His mother had chosen the former lot for him, and she hid him, disguised in women's clothes, among the daughters of King Lykomedes on the island of Skyros. Here Achilles won the love of *Deïdameia*, whose son, *Neoptolemos*, was one day to appear before Troy and avenge the death of his father. It was Odysseus who succeeded in tracking the son of Peleus, and persuading him to join the campaign. He landed on the island of Skyros with other heroes, disguised as traders, and offered to the daughters of Lykomedes all kinds of ornaments for sale. The maidens eagerly took the ornaments in their hands, but Achilles showed indifference; however, when Odysseus suddenly brought out a suit of armour and made warlike music play, Achilles was inspired with the spirit of the fight, seized his arms and could no longer be held back from the campaign.

After the heroes had said farewell to their families and friends, they all assembled in Aulis. Peleus, being anxious about his son's safety, had sent *Patroklos*, son of Menoitios, to accompany him.

Never had Greece seen so large an armament; more than a thousand ships lay in the bay of Aulis, and on board of each were more than a hundred warriors. *Agamemnon* was made general and had to offer sacrifice, for he was the mightiest prince of Greece, ruling over Argos and the islands, and holding a sceptre derived from Zeus himself.

(*c*) *The Events at the beginning of the War.*[1]

While the great army was waiting at Aulis an omen

[1] Euripides, "Iphigenia in Tauris."
E. Hesselmeyer, "Die Ursprünge der Stadt Pergamos."
L. A. Milani, "Il Mito di Filottete" in "Publicazioni del R Istituto di Studi Speriori." (Sezoine di filosofia e filologia.)

happened and was interpreted by the soothsayer *Kalchas*. A sparrow had her nest with nine young ones on a plane tree ; a serpent wound round the tree, devoured the young birds and their mother, and was afterwards changed into stone. Kalchas said, "Nine years the Greeks shall besiege Ilion, and in the tenth the town shall be taken."[1] The fleet sailed, but the Greeks did not know the way to Troy, and landed in Mysia by mistake, thinking it was Trojan territory. There they laid waste the land. The king, *Telephos*, son of Herakles, hastened down to the shore, and succeeded in driving the Greeks back to their ships. In this skirmish Patroklos fought bravely by Achilles' side and was wounded. Achilles, who had learned the healing art from Cheiron on Mount Pelion, bound up his wound, and formed a fast friendship with him which lasted to their life's end. Thus Telephos delayed the attack on Troy, and the fleet of the Greeks returned to the harbour of Aulis. But he himself had been wounded by the spear of Achilles, and the wound would not heal. An oracle told him that he must be cured by the man who had dealt the blow, and at the same time the Greeks were told that Telephos was to be their guide to Troy. We must now return to the Greeks at Aulis.

During the second delay Agamemnon met a beautiful stag sacred to Artemis ; in the eagerness of the chase he impiously killed the sacred beast, and then boasted that he was a more skilful hunter than the goddess herself. This was the beginning of a series of terrible misfortunes for himself and the Greeks. The offended goddess sent a complete calm, which stayed the fleet from week to week, and although Palamedes invented dice and other amusements for the heroes in camp, this enforced inactivity weighed heavily on their spirits, the more so as no one knew when it would end.

[1] Thraemer, "Pergamos."

Discontent arose, and there was some risk that the whole expedition would be given up.

Then the soothsayer Kalchas told Agamemnon that Artemis demanded the sacrifice of his daughter *Iphigenia*. There was a dreadful conflict in the breast of Agamemnon between fatherly affection and duty to the army, but the latter triu nphed, and he sent for his wife Klytaimnestra and his daughter Iphigenia to Aulis, under the pretext that the maiden was to be married to Achilles. As soon as they arrived preparations were made for the sacrifice, and Iphigenia was led to the altar.

> "The high masts flickered as they lay afloat;
> The crowds, the temples, waver'd, and the shore;
> The bright death quivered at the victim's throat;
> Touched, and I knew no more."[1]

Artemis, appeased by this proof of Agamemnon's submission, placed a white doe in the maiden's stead at the altar, and carried Iphigenia away to Tauris, where she made her priestess in her temple. But Klytaimnestra never forgot the deceit her husband had practised on her.

When all was ready for the second start, Telephos, the leader whom the Oracle had promised, came to Aulis to find healing for his wound. He entered the camp in disguise, seized Agamemnon's little son Orestes, who had come with his mother, and threatened to kill him unless he could find a cure. Odysseus interposed, some rust from Achilles' spear was brought, the wound was healed, and Telephos declared his readiness to pilot the fleet to Troy. Accordingly the heroes set sail again, and on the way they landed on the island of Lemnos to sacrifice to Herakles. Here Philoktetes,[2] to whom Herakles had left his bows and arrows, was bitten

[1] A. Tennyson.

[2] L. A. Milani, "Il Mito di Filottete."

by a serpent. As the wound would not heal, and diffused an evil odour, Philoktetes was left behind alone on the barren coast of Lemnos, abandoned to disease and misery and his own revengeful and angry feelings.[1] The fleet sailed on and soon reached the Trojan coast.

(*d*) *The First Year of the Siege.*

The Trojans had been warned of the approach of the Greeks in time to collect a large army from the neighbouring districts and to fortify their city, so that they were in a position to offer formidable resistance to the invaders. As King Priamos was too old to go to war himself, his eldest son, *Hektor*,[2] took the chief command. As soon as the Greek fleet approached the shore the Trojan army drew up to resist them, but the Greeks landed in spite of their resistance, and drove them back to their city, though not without loss to themselves. Then the Greeks, with Achilles at their head, made an attack on the city, but this was unsuccessful. Their demand that Helena should be restored to her husband was refused, and nothing remained for them to do but to build an entrenched camp all round the ships on the beach. Two things were now plain : that Ilion could not be taken by storm, and that on the open plain the Greeks would have the advantage—hence for a long time there was no pitched battle between the armies. One single combat, between Achilles and Hektor, took place, without decisive result ; Achilles captured and killed Priamos' youngest son, Troilos ; the Greeks wasted the Trojan territory, and destroyed the neighbouring small towns.

At the sack of one of these towns, named Pedasos, Agamemnon received as prize of honour the beautiful maiden

[1] Sophocles, "Philoktetes."

[2] In Studniczka's "Kyrene," Ferd. Dümmler's "Anhang" on Hektor.

Chryseïs,[1] daughter of Chryses, priest of Apollo on the island of Chryse, while to Achilles' share fell the no less lovely *Briseïs*. These two maidens were to be the occasion of deadly strife between Agamemnon and Achilles. Chryses came to the Grecian camp to offer a rich ransom for his daughter, but Agamemnon refused to give her up, and drove the priest away with insulting words. Then Chryses prayed to his god Apollo, and the god, already inclined to the Trojan side and hostile to the Greeks, heard his prayer, shot his arrows against the Greeks, and smote them with pestilence, so that many died. Agamemnon assembled the army, and asked Kalchas, the seer, how he should appease the god. After placing himself under the protection of Achilles, Kalchas revealed to the king that Apollo was angry because of the insult to his priest, and could only be appeased by the restoration of Chryseïs. Agamemnon, who already bore Kalchas a grudge for his prophecy about Iphigenia, suspected collusion between him and Achilles. He could not refuse to give up the maiden, but he heaped abuse on Achilles and the seer. Achilles could not calmly bear these taunts; he became violently enraged, and would have attacked the king had not Athene herself held him back. Agamemnon, being touched in his honour by the loss of his prize, announced his intention of taking Briseïs from Achilles, whereupon Achilles declared that from that hour neither he nor any of his men would take part in the war. He held to his resolve, and when Briseïs was given to Agamemnon he withdrew from the army and remained in his tent. But his mother Thetis begged Zeus to make Agamemnon and the Greeks suffer for this wrong done to her son. Zeus granted her request, and promised that the Greek cause

[1] See "Lesbiaka," by K. Tümpel, in Philologus (Neue Folge), vols. 48 and 49.

should suffer while Achilles remained away.[1] As soon as the Trojans knew that the formidable hero had left the army, they ventured out of their city and attacked the Greeks on the plain. In many conflicts the Greeks had the worst, and after most of their heroes, Agamemnon not excepted, had been wounded, they were besieged in their entrenched camp by the Trojans. Agamemnon, in this extremity, resolved to humble himself to Achilles.[2] He sent an embassy of noble princes, and promised to restore Briseïs and to give him one of his own daughters in marriage, with seven cities as her dowry, if he would again aid the Greeks. But it was in vain ; Achilles refused the gifts. This inexorable behaviour threw the Greeks into the greatest despair ; but it was to bring its own punishment.

When the affairs of the Greeks were so desperate that Hektor had stormed the wall round their camp, and was just about to hurl burning torches among their ships,[3] Patroklos was smitten with pity for his countrymen, and begged Achilles to lend him his armour and allow him to lead his men into the fight. Achilles agreed, and Patroklos, with the Myrmidons, succeeded in striking terror into the hearts of the Trojans and driving them back from the rampart. Patroklos, instead of returning as Achilles had advised him, pursued the Trojans nearly to the walls of Troy. There Hektor engaged him in single combat and slew him. The Greeks fought for his corpse and recovered it, but Hektor seized the armour of Achilles as his spoil.

The grief of Achilles about his friend was as violent and unrestrained as his anger against Agamemnon had been. He thirsted for revenge, and in order to obtain it he consented to a reconciliation with Agamemnon,[4] which no sense of duty to his countrymen had been able to bring about.

[1] Iliad, i. [2] Ibid., ix. [3] Ibid., xvi. [4] Ibid., xix.

At the entreaty of Thetis, *Hephaistos* forged a new suit of armour[1] for him, the most beautiful and splendid that had ever been seen, and arrayed in this Achilles went forth to revenge himself on Hektor. The armies met, and marvellous feats of valour were done on both sides; but when Achilles appeared the Trojans fled like sheep, only Hektor standing out against him. With gloomy forebodings Hektor had said farewell to his wife *Andromache* and his little son *Astyanax*, for his honour commanded him to venture on a contest from which he knew he should never return. When Achilles came to meet him, dread and terrible as Ares himself, Hektor's hitherto invincible courage sank, and he fled towards the city gate. But it was in vain; Achilles pursued him and cut off his retreat. Then Hektor rallied his courage, and turned to meet his doom. After a short, sharp fight he met his death under the very eyes of his wife, who was watching him from the walls.[2]

Even the death of Hektor was not enough to appease the wrath of Achilles, but he shamefully maltreated the corpse of his defeated enemy. Binding the dead hero by the feet to his war-chariot, he dragged him round the walls of Troy and to the camp of the Greeks, where he threw him down in the dust and mire. The gods, who loved Hektor, would not have his corpse defiled, so they protected it from mutilation and decay, and made it keep its pristine beauty. It was fated in the counsels of Zeus that Achilles' heart should be softened, and that he should purify his reputation by a noble deed. Thetis brought to her son the command from Zeus to deliver up Hektor's body without ransom; at the same time Hermes commanded Priamos to go alone to Achilles by night, and to ask for the body of his son.[3] The old man obeyed, and coming to the hero's tent, he begged

[1] Iliad, xviii. [2] Ibid., xxii. [3] Ibid., xxiv.

for the corpse with moving words, reminding Achilles of his own father. Then the hero's heart was touched; he raised the aged suppliant from the ground, entertained him hospitably, delivered to him his son's body, and sent him with a safe conduct back to Troy. The body of Patroklos was buried by the Greeks with great funeral pomp.

(*e*) *The Last Contests and Death of Achilles.*[1]

After the death of Hektor, their protecting hero, the Trojans did not venture without the walls until new aid came to them. While they were still mourning for Hektor, they were inspired with fresh courage by the arrival of an army of Amazons, led by *Penthesileia*,[2] daughter of Ares. Penthesileia was eager to measure her strength in single combat with Achilles, and to avenge on him the death of Hektor.

And now began fresh contests. Penthesileia fought at the head of the Trojan army, while Achilles and *Aias* of Aigina, son of Telamon, led the Greeks. While Aias and the Greek army were driving back the Trojans, Penthesileia engaged Achilles in single combat. But a woman, though a daughter of Ares, was no match for a hero who could slay the strongest men. Achilles would gladly have spared the noble maiden, and only when his life was threatened did he rally his full strength to deal her a mortal blow. When she felt the wound and knew that she must die, she remembered the insults heaped on Hektor's corpse, and earnestly begged

1 For the poems of the Epic Cycle (lost) see Quintus Smyrnæus, "Posthomerica"; D. B. Munro, On the Fragment of Proclus' abstract of the Epic Cycle in the Codex Venetus of the Iliad (in *Journal of Hellenic Studies*, vol. iv.); the Poems of the Epic Cycle (*ibid.*, vol. v.).
For the chief facts about the poems see R. C. Jebb, "Homer: An Introduction to the Iliad and the Odyssey," Chap. iv.

2 "Æthiopis," see Epic Cycle.

that she might be spared the like indignity. The prayer was needless, for Achilles would not treat a defenceless woman with scorn or rage. He raised the dying maiden from the ground, and, seeing that all hope of life was over, he held her in his arms till she died.

When the Trojans and Amazons saw their leader in the enemy's power, they rushed forward to fight for her corpse ; but Achilles shouted to them to pause, and declared that he was ready to give up the body without ransom, praising Penthesileia's bravery, and mourning her youthful beauty cut off by death. Greeks and Trojans heard with reverence the words of the hero ; only *Thersites*, a hateful, low, cowardly wretch, could not understand such noble speech, and addressing Achilles in terms of scurrilous abuse, he stepped up to the dead maiden, and thrust his lance into her eye. Achilles, in a passion of rage, dealt him one blow with his fist, and the wretch lay dead on the earth.

All present approved the deed of vengeance, but *Diomedes*, son of Tydeus, could not let it pass, for Thersites was his blood-relation ; he therefore stepped forward and demanded the price of blood. Achilles, deeply wounded that any of the Greeks should oppose his will, left the army for the second time, and sailed to Lesbos. Odysseus had to use all his cunning powers of persuasion to induce him to purify himself from the guilt of blood, and to return to the Grecian camp, where new battles were awaiting him.

After this, Memnon, a new ally of the Trojans, appeared on the scene, and attacked Achilles. He was the son of the goddess Eos and Tithonos, therefore Achilles' equal in birth, and he wore a suit of armour forged by Hephaistos. When the heroes met in fight, the two divine mothers hastened to Olympos to beg for the life of their sons at the throne of Zeus. Zeus was resolved to do nothing against the will of

the Fates ; so he took into his hand the golden balance, in which he weighs out to men the lots of life and death, and placed the lots of Achilles and Memnon in the scales. The lot of Memnon sank, signifying his death. Eos left Olympos in despair. When she came to the battle-field of Troy, Memnon had fallen before the spear of Achilles, and she could do no more than carry the corpse of her son to her far home in the East, where she buried it with due rites.

But the star of Achilles was soon to wane. Intoxicated with his triumphs, he led a storming attack against Troy. The Trojans offered no resistance, and Ilion would have been taken, contrary to the will of Fate, had not Apollo directed an arrow from the bow of Paris, so that it mortally wounded Achilles. After a desperate struggle, Aias (Ajax), son of Telamon, and Odysseus succeeded in recovering his body, and they buried it with solemn funeral rites, while the Muses themselves sang the dirge. The possessions of Achilles were offered by Thetis as prizes in the games of war celebrated in his honour. It was decided by consent of all that the armour forged by Hephaistos should be the prize of one of those who had saved his corpse. The award fell to Odysseus, and Ajax, rather than bear to take the second place, slew himself. Another story says that he went mad, and committed such childish follies, that when he came to his senses he slew himself for shame.[1]

(*f*) *The last Events before the Taking of the City.*

When the Greeks had lost Achilles and Ajax, there was a pause in hostilities. But Odysseus caught *Helenos*, a son of Priam, by stratagem, and forced him to use the gift of prophecy, which he, like his sister Kassandra, possessed, against his own city.

[1] Sophocles, "Ajax."

Helenos told the Greeks that before they could take Troy they must do three things—first, induce the son of Achilles to fight on their side; second, obtain the arrows of Herakles; and third, take possession of the Palladion, the ancient sacred image of Athene in the Temple of Troy.

The first of these tasks was undertaken by Odysseus, who was always ready to serve the common cause. He sailed to Skyros, where Achilles' son, Neoptolemos, had passed his boyhood, and easily succeeded in rousing the ambition of the noble youth. He gave him his father's precious armour to wear, and led him to Troy, where Neoptolemos at once distinguished himself in single combat with Eurypylos, son of Telephos.

It was a more difficult task to obtain the arrows of Herakles, for they were in the possession of *Philoktetes*, who had been shamefully abandoned by the Greeks, and was still on the island of Lemnos, suffering from his incurable wound. But, owing to the prudence and energy of the unwearied Odysseus, aided by Diomedes and Neoptolemos, Philoktetes was brought to the camp of the Greeks, his wound was healed by Machaon, son of Asklepios, he reconciled himself to Agamemnon, and first tried his arrows in a single combat with Paris.

The Trojans were still closely besieged in their city; but all this was of no use so long as the third condition remained unfulfilled. And now Odysseus again came forward and practised a stratagem in order to find out where the Palladion was preserved. He dressed himself in beggars' rags, cut himself till he was beyond recognition, and in this state crept into the town and found the sanctuary of the image. Only Helena recognized him. After the death of Paris she had become more and more averse to the Trojans; she considered herself a captive in Troy, and longed to be reunited to Menelaos—hence Odysseus found in her an

unexpected ally, and planned with her how the town should be taken.

As soon as Odysseus returned to the camp, he summoned Diomedes, and together they went into the city and seized the image. And now the three conditions announced by Helenos had been fulfilled ; yet to take the town one more stratagem was necessary, and this was again the invention of Odysseus, inspired by Athene. He caused *Epeios*,[1] a Greek craftsman, to fashion a colossal horse of wood, large enough to form a hiding-place for a number of warriors. As soon as it was ready, a chosen band of heroes was shut up inside it. Then the Greeks broke up their camp, and, feigning to abandon the siege and to start for home, they took to their ships, leaving the wooden horse behind.

(*g*) *The Taking of Troy.*[2]

When the Trojans saw that their enemies had broken up their camp and had sailed away, they thought they were safe, and flocked out of the town to see the place where the Greek tents had been. They soon found the wooden horse, and regarded it with great curiosity, disputing among themselves what it might mean. Some said it was an engine of war, and ought to be destroyed ; others, that it was a sacred image or a votive offering, and ought to be brought into the town.

Laokoön,[3] the priest of Apollo, who, with his two young sons, had come out to perform a sacrifice, had a suspicion that the horse was a trick. He earnestly warned his countrymen to put no trust in the Greeks, even when bearing gifts.

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[1] Virgil, Æn., ii.
[2] Iliupersis, see "Epic Cycle."
[3] Virgil, Æn., ii. 234.

Then he hurled his spear against the side of the horse, and there was a sound as of the rattling of armour. The Trojans would have attended to this warning, but the gods, having determined the destruction of the city, sent an omen which led their minds astray. While Laokoön was standing with his boys at the altar ready to slay the victim, two huge snakes came swimming through the sea from the island of Tenedos, glided to the priest, and winding him and his sons in their deadly coils, bit them to death.

The fate of Laokoön appeared to the Trojans to be a punishment for the blow given to the sacred offering. Another circumstance confirmed them in their error. Odysseus had left behind one *Sinon*, his friend. This man now came forward to Priam as a suppliant, with his hands tied, pretending to have escaped from the Greeks, who, he said, wished to sacrifice him. The old king believed him, loosed his bonds and commanded him to tell the meaning of the horse. Sinon said it was a sacred image, and advised the Trojans to take it into the town, and keep it, instead of the Palladion, as a pledge of the protection of the god. The Trojans determined to follow his advice, and as the gate was too narrow for the horse to pass, a breach was made in the wall, and the supposed votive offering was dragged in triumph through the town and up to the citadel. The Trojans gave themselves up to unrestrained merriment; they feasted and drank, sang and rejoiced far on into the night, and then fell into a careless sleep.

As soon as all was still in the city, Sinon opened the horse and let the heroes out. A beacon was lighted as a signal to the Grecian fleet, which lay in hiding near Tenedos; the army landed again, and easily penetrated into the city, which was left unguarded. A dreadful slaughter now began; the Trojan heroes, awake too late to their danger, made a

LAOKOÖN-GROUP.
(VATICAN, ROME.)

desperate resistance, but in vain. Everywhere the city was ablaze. Priamos fell by the hand of Neoptolemos, Hektor's son was slain, that he might not grow up to avenge his father's death, and the bravest heroes died in battle. Only *Aineias* (Æneas) escaped, with his son, *Askanios*, and his father, *Anchises*, whom he carried on his shoulders out of the burning town. They took refuge in the mountains of Ida, and at last reached Italy, where Æneas became the founder of a new race.

Menelaos found his wife Helena again, and was reconciled to her.

> "And strong and fair the south wind blew, and fleet
> Their voyaging, so merrily they fled
> To win that haven where the waters sweet
> Of clear Eurotas with the brine are wed;
> And swift their chariots and their horses sped
> To pleasant Lacedaemon, lying low
> Grey in the shade of sunset, but the head
> Of tall Taygetus like fire did glow." [1]

The Trojan women were assigned to the Greek heroes as prizes of war. Hektor's wife, Andromache, was promised to Neoptolemos; Kassandra, Priam's daughter, to Agamemnon. The conquerors razed Troy to the ground, and set out for home laden with rich spoil.

(*h*) *The Homeward Voyage.*[2]

Some of the heroes were fated never to see their home and friends again, for they had brought down the anger of the gods on them by their crimes. *Aias* (Ajax), son of Oileus, perished in a storm sent by Athene as soon as the fleet had left Troy,

[1] A. Lang.

[2] { Homer, Odyssey.
{ Nostoi, Telegonia, see "Epic Cycle."

and many others died or wandered far before they reached home. *Nestor*, *Idomeneus*, *Diomedes*, *Philoktetes* and *Neoptolemos* came to their native land in safety; but Menelaos was driven about on the seas, and reached Sparta many years later. For Agamemnon and Odysseus were reserved the heaviest toils of all.

(*i*) *Agamemnon's Death and Orestes' Revenge.*

Agamemnon had no remarkable adventures on his way, but he met with a treacherous reception in his home. His wife *Klytaimnestra*, estranged from him by his sacrifice of Iphigenia, had during his absence formed a union with *Aigisthos*, son of Thyestes, and with him she made a conspiracy to murder her husband on his return. She received Agamemnon with so much feigned pleasure and affection that he did not suspect her design, and disregarded the warnings of Kassandra. Kyltaimnestra had prepared a warm bath, and as Agamemnon left it he found himself entangled in a curiously-netted robe. Being thus defenceless, he was stabbed by his wife and her paramour. Kassandra was also murdered, and the followers of the king were put to the sword; only *Orestes*, Agamemnon's son, escaped, being hidden by his sister *Elektra*. He fled to Phokis, where he remained for many years under the protection of a guest-friend of his father. Meanwhile Aigisthos and Klytaimnestra ruled over Argos, and enjoyed some years of deceptive security.

When Orestes was grown, Apollo commanded him to take vengeance on his father's murderers, promising him protection in the act. Orestes went at once to Mykenai with his faithful friend *Pylades*, made himself known to his sister Elektra, but caused his mother to be told the false news that he was dead. At this Klytaimnestra and Aigis-

thos broke out into expressions of joy and triumph. Then the two youths could no longer refrain, but arose and slew them both.

This murder of a mother, although a just act of revenge and commanded by Apollo, could not but bring its own punishment. Scarcely was the deed accomplished, when the Erinyes appeared on the track of Orestes, and they pursued him from country to country. When he came to Delphi and made complaint to Apollo, he was told that if he would go to Tauris and bring the image of the goddess Artemis to Greece he should be cleansed from his guilt.

Now, Iphigenia was priestess of Artemis in Tauris, and by the law of the temple she must sacrifice all strangers who came thither. As soon as Orestes and Pylades landed, they were captured and brought to the temple for sacrifice. Chance made the brother and sister known to each other; Orestes told Iphigenia all that had passed, and what Apollo had commanded, and together they escaped, bearing the image of Artemis.

Yet the Erinyes did not cease to pursue Orestes. Then Apollo sent him to Athens to stand his trial for murder before the AREIOPAGOS. The Erinyes were the accusers, Apollo defended the accused, and Athene herself presided over the court. The votes of the judges for "guilty" and "not guilty" were equal in number. Then Athene laid a white stone in the urn, and Orestes was acquitted—hence arose the Athenian practice always to acquit the accused when the votes were equal. On such occasions a white stone, called "Athene's stone," or "the stone of mercy," was added to the urn.

Now Orestes was clear of blood-guiltiness and freed from the pursuit of the avenging goddesses. He entered on his ancestral kingdom of Mykenai, married Hermione, daughter

of Menelaos and Helen, and ruled over Sparta after Menelaos' death. [1]

(*k*) *The Odyssey, or Return of Odysseus.*

Long after the other heroes had returned to their homes, Odysseus was wandering about on the seas. He sailed away from Troy with all his ships, men and spoil, and after a few minor adventures which cost him the lives of some of his companions he came to the country of the Kyklopes (Cyclopes), dreadful monsters who had one eye in the middle of the forehead. Odysseus and the men of his own ship went into the cave of the Cyclops *Polyphemos*, son of Poseidon, while the other ships rode at anchor in shelter of a neighbouring island. The Cyclops, when he had fed his flocks, returned to his cave, rolled a large stone which many men could not move before the mouth, and devoured two of Odysseus' companions for his supper. Then he fell asleep. The next morning he devoured two more, drove out his flocks, and rolled the stone before the hole, so that Odysseus was caught as in a trap. This went on for three days, and then Odysseus thought of a plan to get free. He could easily have killed the Cyclops in his sleep, but then he and his comrades would all have been starved to death in the cave, for none of them could roll away the stone. So he made the Cyclops drink freely of some strong wine he had brought with him in a skin, and when the monster fell into a drunken sleep he put out his one eye with a glowing pointed stake. Mad with pain, the giant sprang up and felt for the strangers, but in vain. As soon as it was light he pushed the stone back to make a narrow passage, and, sitting down, he spread his hands over the opening, thinking

[1] { Johannes Bolte, "De Monumentis ad Odysseam pertinentibus."
J. E. Harrison, "Myths of the Odyssey in Art and Literature."

that the men would try to escape, and that he would then easily be able to catch them. But Odysseus bound the sheep in pairs together, and under each pair he tied one of his companions, while he himself clung to the shaggy wool underneath the great ram, the leader of the herd. Then Odysseus drove all the sheep out, and the ram went last; but the Cyclops only felt the wool on their backs, and suspected nothing. So Odysseus and his companions escaped and reached their ship. As they sailed away, Odysseus shouted his name to the Cyclops and abused him in round terms, and the Cyclops tore off masses of rock and threw them at the ship, but could not strike it. Finding his efforts vain, he prayed to his father Poseidon to avenge him and punish Odysseus. Poseidon heard the prayer, and made Odysseus wander for ten years more till he had lost all his companions. After leaving the land of the Cyclopes the Greeks came first to *Aiolos*, king of the winds, who received them hospitably and sent a favourable wind to take them on their journey, giving them also the storm-winds shut up in a bag. The companions of Odysseus, being curious to know what was in the bag, and supposing that it contained treasure, opened it while he was asleep. All the winds flew out, and raised such a storm and whirlwind that the ships were again driven out of their course and tossed about as the sport of the waves.

Nor was this the end of their troubles. Landing from their ships on the coast of the *Laestrygones*, they were attacked by these cruel giants, who threw huge blocks of stone till they had overwhelmed and destroyed all the ships, with their crews, except one.

The men who survived next came to the enchantress *Kirke*, sister of Medeia. By a magic potion she changed all

the Greeks in the company into swine. Odysseus, by help of the gods, resisted the spell, and forced her to restore his friends to their human shape. After this Kirke became more friendly, entertained the Greeks for a year, and advised Odysseus to go down to the UNDERWORLD[1] and ask Teiresias what should befal him in the future. Odysseus obeyed, and came safely to Hades, where he saw the ghosts of the heroes who had fallen in the Trojan war. He saw, too, the ghost of his mother, who wept and mourned as she revealed to him the sad condition of his palace at home. After this descent into Hades, Odysseus returned to take farewell of Kirke, and she gave him good advice for his farther journey.

Odysseus passed the *Sirens* safely, and then entered the dangerous strait guarded on the one side by *Charybdis*, a monster who lived in the water and dragged all ships into her whirlpool, and on the other by *Scylla*, a six-headed beast, who lurked behind a rock and devoured sailors as they passed. Odysseus chose to lose some of his men rather than that his entire crew should perish. He therefore avoided Charybdis and steered nearer to Scylla, who seized and devoured six of his companions. The others escaped alive.

Against the warnings of Teiresias and of Kirke, the Greeks now landed on the coast of TRINAKRIA, where the sacred oxen of the sun-god were pastured. It was forbidden under heavy penalties to touch these cattle; but while Odysseus was asleep his companions stole some oxen, sacrificed them and prepared a meal of their flesh. The god punished this sacrilege by destroying all the remaining companions of Odysseus in a dreadful storm. He himself

[1] { Odyssey, xi.
Pausanias, x. 25 and 27.

barely escaped death. After tossing about for nine days, clinging to the wreck of his ship, he was thrown on the lonely island of the nymph *Kalypso*, who fell in love with him, and kept him with her for seven years.

Odysseus scorned her love and her offers to make him immortal. He would often sit and weep on the shore, gazing longingly out over the blue sea, and praying that he might see the smoke of his own hearth once more before he died. At last the gods took pity on him, and commanded Kalypso to let him go. So Odysseus built a raft and again committed himself to the waves. Poseidon, whose anger still raged, shattered the raft, and if *Leukothea*[1] had not thrown her veil to Odysseus he would have been drowned. Supporting himself by the veil, he swam to the island of the Phaiacians, whose king, *Alkinoös*, received him kindly, and after hearing the recital of his adventures, sent him, loaded with rich presents, to his own country. Here he found his wife *Penelope* still true to him, although constantly besieged by the princes of the neighbouring islands, who urged her to choose one of them as a second husband. Meanwhile they devoured and wasted the goods and substance of the master of the house.

Telemachos, son of Odysseus, now a grown youth, had just returned from a journey which he took to find news of his father. The father and son met at the hut of a faithful swineherd, and consulted together how to take vengeance on the suitors. With the help of Athene, they slew them all, in spite of their desperate resistance. Odysseus then made himself known to his wife Penelope and to his aged father *Laertes*, who lived alone and apart and cultivated his garden. A revolt of the inhabitants of Ithaka, who

[1] O. Crusius, "Beiträge zur griechischen Mythologie und Religionsgeschichte," 1886, Thomasschule programme, No. 498.

resented the slaughter of their chiefs, was put down by Odysseus with the help of those of his subjects who remained faithful to him, and then he reigned happily and peacefully till his death.

(*l*) *Aineias* (*Æneas*).

The only Trojan hero who escaped death or slavery was Æneas, one of the house of Dardanos. Led by his divine mother Aphrodite, he escaped from the burning city of Troy to the mountain range of Ida, carrying his old father *Anchises* on his shoulders and holding his little son *Askanios* (Ascanius) by the hand. Together they left Asia to found a new home far away. After many wanderings they came to Epeiros. There they heard that Neoptolemos was dead, and that *Helenos*, son of Priam, had succeeded to the throne, and married Andromache, widow of Hektor. After spending some time in joy and feasting with their kindred the Trojans continued their journey. They landed in Sicily, and there Anchises died. After more wanderings they came to Carthage, where Queen *Dido* received them hospitably, and would have shared her throne with Æneas had the gods allowed him to stay. But they commanded him to go to Italy and seek an alliance with King *Latinus*. The king received Æneas kindly, but strife arose with the inhabitants of the country. After defeating Turnus, his rival, in single combat, Æneas took possession of the new home assigned him by the Fates, married *Lavinia*, daughter of Latinus, and lived long and happily with her in the city called by her name. The story of the adventures of Æneas is told by the poet Virgil. The noblest families of Rome loved to trace their descent from the Trojan settlers, and the great Caius Julius Cæsar was told by the poets and flatterers of his time that the Julian Gens to which he belonged took its name from *Iulus* or Ascanius, son of Æneas.

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